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American Art News

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GREAT SILVER SERVICE SOLD.

The most important sale of old English silver ever made in America has just been concluded by Crichton Bros., of London, New York and Chicago, whose New York house has disposed to a well-known New York man of one of two sets of early English silver, made by the celebrated Paul Lamerie, fifteen pieces in 1733 and two in 1749.

In accordance with the usual custom of the house, the buyer's name is not given, but the price paid is understood to have been about \$100,000. The other set of equal importance is owned by the Czar of Russia. These two sets are the most important and valuable of early English silver in the world, with the possible exception of an Elizabethan set owned by Mr. J. Pierpont Morgan.

The centerpiece of this remarkable service is illustrated in this issue.

HIGH-PRICED AUTOGRAPH.

The explanation of the seemingly excessively high figure of \$2,800 paid by Mr. Herbert T. Pratt this week for an autograph of Button Gwinett, an early Governor of Georgia, and one of the three signers of the Declaration of Independence from that State, comes from Mr. Walter R. Benjamin, editor of the "Collector," who says that the autograph of Governor Gwinett, who was killed in a duel in 1777, the year after he signed the Declaration, is most rare, in fact, the rarest of all the fifty-six signers, save only that of Thomas Lynch.

Another Gwinett signature, one to a friend's will, was sold recently in Philadelphia to Mr. James H. Manning of Albany for \$4,600. The persons who have collections of Signers' autographs, or who are forming same, naturally desiring a full set of signatures cause the prices of Lynch's and Gwinett's autographs to soar.

BURNE-JONES ART DAMAGED.

Following the slashing of the Rokeby Venus last week, comes the report that the militants have disfigured the Birmingham Cathedral, permanently injuring the beautiful Burne-Jones window by daubing paint over it.

GEM OF WALLACE ART SOLD.

Mr. Jacques Seligmann has purchased from Lady Sackville, Houdon's bust of Sophie Arnould, which was the most notable sculpture in the Murray-Scott collection, in Paris. Mr. Seligmann denied taking any steps toward acquiring the remainder of the collection.

CLARK PICTURES HELD.

A Federal injunction in Los Angeles, Mar. 6, blocked the sale of 12 paintings, valued at \$880,000, which were taken there from N. Y. City several months ago by Eli P. Clark. He was said to have bought the pictures for \$125,000 through the agency of the Tomlinson-Humes Co., Chicago, art dealers and immediately afterward ordered the concern to dispose of them for \$880,000, the art agency to receive one-half the profits. Soon after their removal from N. Y., which caused a stir in art circles, the Tomlinson-Humes concern filed a petition in bankruptcy. The injunction enjoins the warehouse company from disposing of the paintings in any way until the proceedings involving the Tomlinson-Humes Company are concluded.

RECORD SPRING SALONS.

It is expected that a record number of canvases will be shown at the two salons in the Grand Palais next month, for already some 15,000 entries have been made.

ANOTHER DA VINCI FOUND(?)

Word comes from Angoulême, France, that a painting, attributed to Leonardo da Vinci, has been brought to light through the sale of the effects of a woman, who had in her possession several objects of art, taken from the ruined palace of Francis I. Several artists who have examined the picture say that it is the work of Leonardo da Vinci.

DEVONSHIRE LIBRARY HERE.

Mr. George D. Smith, the book dealer, has made the unqualified announcement, according to the N. Y. "Sun" of Mar. 18, that he has purchased the famous library of the Duke of Devonshire, and the Duke, through his secretary, confirms the news.

The price paid by Mr. Smith was a little more than \$1,000,000, and it is understood that Mr. Henry E. Huntington will take over the books for some \$1,500,000.

The gem of the library accumulated through the last three centuries by the Dukes of Devonshire is a "Hamlet" quarto of 1603. Only one other copy is in existence and that is in the British Museum. The Devonshire copy has the last page missing and is more valuable than the Museum's copy, as the latter has the title page missing.

CANFIELD WHISTLERS SOLD.

The famous Canfield Whistlers have been sold by their owner, Mr. Richard Canfield, to Knoedler & Co.

The oils purchased by the Knoedlers are: "Rosa Corder," "Count de Montesquieu," "Ocean," "Napolitaine," "Nocturne" and "Golden Bay Island."

Water colors—"Gossips," "Golf Links, Dublin," "Afternoon Dream," "Evening, Pourville," "Dancer," "Pink Cap," "Morning, Ajaccio" and "Belle Isle."

Pastels—"Nocturne, Venice," "Long Venice," "Canal, Venice," "Ferry," "Street in Venice," "Cemetery in Venice," "Doorway in Venice," "Captive" and "Iris."

Drawings—"At Sea," "Street, Ajaccio," "Dancer, No. 1," "Dancer, No. 2," "Street in Algiers," "Cafe, Algiers," "Shop, Algiers," "Forge, Algiers" and "Street in Corsica."

The collection is only surpassed by that of Mr. Charles L. Freer of Detroit.

MURRAY-SCOTT COLL'N SALE.

Special cable to the AMERICAN ART NEWS.
Paris, Mar. 20, 1914.

It is now definitely decided that the portion of the Murray-Scott collection of art works, bequeathed to Lady Sackville, and which has remained in the Paris residence of the late collector in the Rue Lafitte, is to be sold at Christie's, London, next June. The collection has been valued at a little under \$2,000,000. The story cabled to America that the collection had been purchased by Mr. P. A. B. Widener, of Philadelphia, was without foundation.

The Murray Scott house, in the Rue Lafitte, itself is valued at 7,000,000 francs (\$1,400,000), says a cable to the N. Y. "Sun." The collection occupies two floors of about thirty rooms and four men are on duty as caretakers. The pictures number about 100.

Some of the unique things in the collection include Marie Antoinette's bed of carved wood, Beauvais tapestries after Boucher, a drawing room set of what is called Kings furniture upholstered in Beauvais tapestry and porphyry vases.

The probable loss of this collection to France revives regret at the loss of the Wallace collection, which is valued at \$12,000,000 to \$16,000,000, although it cost Sir Richard Wallace perhaps \$4,000,000. If some attention had been paid to Sir Richard Wallace, as his nomination to a high grade of the Legion of Honor, it would probably have insured his bequeathing the collection to France, but the opportunity was neglected. Even the drinking fountains which he placed everywhere in the city were neglected, and many of them were suppressed by a Socialist Municipal Council, much to the donor's disgust.

GEO. VANDERBILT PICTURES.

The paintings, numbering 135, owned by the late Geo. W. Vanderbilt, and now on exhibition in the Metropolitan Museum, were collected by his father, William H. Vanderbilt, between 1868 and 1885.

The gem of the collection, one of the best-known pictures in the world, is Millet's "The Sower." Other artists represented are Alma-Tadema, Rosa Bonheur, Bouguereau, Corot, Couture, Daubigny, Decamps, Delacroix, Detaille, Diaz, Dupre, Fromentin, Gallait, Gerome, Israels, Jacque, Leighton, Meissonier, Millais, Passini, Rousseau, Roybet, Schreiner, Troyon, Turner, Van Marcke and Vibert.

BLAKESLEE ESTATE \$500,000.

Mrs. Clara Blakeslee, widow of Theron J. Blakeslee, applied to the Surrogates' Court last week for letters of administration on his estate. Mrs. Blakeslee placed the value at \$500,000, all in personal property.

In the petition filed by her attorney, Theron R. Davis, Mrs. Blakeslee, stated that she had searched for a will, but found none. The Columbia-Knickerbocker Trust Company made application to be appointed as co-administrator and the letters of administration were issued, and Mrs. Blakeslee filed a bond for \$1,000,000.

Since he died intestate with other heirs-at-law surviving him, Mrs. Blakeslee will receive only half of the net estate after the payment of debts. The other half will be divided between his sister, a brother and the children of a dead brother.

Over 800 paintings from the estate of the late Theron J. Blakeslee will be sold at auction next season, probably in this city, by the executrix, Mrs. Blakeslee. This is the announcement of Dr. Paul Mersch who has been in charge of the gallery since Mr. Blakeslee's death, through an agreement between the widow and the creditors.

REMBRANDT OR COROT?

There was a picture in the recent D. J. Sully sale at the Darling Galleries in this city which, according to two of the dailies, did not belong to the collection of that gentleman. It was a valuable work, called "The Birthday Present," and was the cause of a spirited competition, between a combination of dealers, which was soon broken in the excitement of the contest. Mr. David M. Neuberger secured it for \$7,250. The work, which was put down in the catalog as by W. C. Granel, is said, according to the "Times" and "Tribune," by the purchaser to be by Rembrandt. The "Sun," in telling the story, said it was a Corot. One can take one's choice.



"PORTRAIT"

William M. Chase

In the Show of the "Ten" at Montross Galleries

Caxtons Compare With Morgan's.

Of the twenty-two Caxtons one rivals those gathered by the late J. Pierpont Morgan. It is supposed to be the first book printed in the English language. Elizabeth Grey, Queen of Edward IV. of England, once owned it. The Devonshires bought the book at the Roxburghe sale in 1812 for \$5,300. Its present value is not less than \$15,000. "Recuyell of the Hystories of Troye" is the title. The first leaf is mounted and the last is in facsimile. Only about a dozen of the Caxtons are perfect.

There will remain at Chatsworth House fine and rare accounts of Virginia, the Bermuda Islands and other old Americana, unmatched Greek and Latin classics and thirty volumes printed by Wynkyn de Worde, an apprentice of Caxton. The prints by Mantegna, Marc Antonio, Albert Duerer, Rembrandt and Callot are not included in the sale.

Romney Portraits Sold.

Romney's portraits of Jeremiah Milles and his wife, for which the artist received \$364 each, and which have been in the possession of the family from 1780 until now, have been sold to Wallis & Son, of London, at a price, says a cable to the N. Y. "Sun," which probably exceeds Romney's total earnings during his lifetime.

A BOTTICELLI SOLD.

Botticelli's portrait of Giuliano de' Medici, younger brother of Lorenzo the Magnificent, has been purchased by Mr. Otto H. Kahn, of this city, from Count Procolo Isolani, in whose family it had remained more than a century, through Duveen Brothers.

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THE SPRING ACADEMY.

Being cast out into outer darkness is nothing to being relegated to the outer or "Academy" gallery, in the exhibitions of the National Academy of Design. In that artistic limbo the jury sends to jostle inharmoniously the productions of those with more or less violent futurist ideas, and of members who ought to have known better than to paint what they did. Still there are works of interest to be found in that fourth of the galleries of Fine Arts Society at 215 West 57 Street, where the 89th and brilliant spring exhibition of the renaissance and veteran Academy opens today.

There is a freshness of aspect and a brightness of artistic spirit in the display of 396 paintings and sculptures, which marks it with the stamp of modernness, tempered with a saving sobriety. Here and there, in the three principal galleries, as well as in the outer chamber of the "near rejected," are to be found works which range close to the danger grounds of the "discumbalists," as they may be termed, and impressionism still continues to exert that beneficent influence which it has when properly understood and practiced.

The majority of the paintings of the prize winners are to be found in the large Vanderbilt gallery, above the doorway leading into which has been arranged, in memory of its recently deceased donor, Mr. George W. Vanderbilt, a mourning decoration consisting of two laurel wreaths and some leaves of palm held together by a bow of crepe.

In the Vanderbilt Gallery.

In the place of honor hangs the striking and ably-handled "Portrait of Dr. William Oxy Thompson," in purple-lined academic robes, for which George Bellows received the Isaac N. Maynard prize. To the west of it, sparkling with light and most masterly in statement, is Jonas Lie's "Afterglow, New York," a view at nightfall with tugs pushing through the ice floes across the East River. This was well worthy of the first Hallgarten prize. The canvas, fine in its handling of tree masses and light and shade, with which R. Sloan Bredin carried off the second Hallgarten, shows a canal with a boat and a bridge and figures along the bank in "Midsummer," while Eugene Speicher's portrait of John Nelson Cole, Jr., which won him the third Hallgarten, is a remarkably vivid and truthful work.

The painting of "The White Tenement," for which Robert Spencer received the Inness gold medal for the best landscape, is a true and strikingly artistic, if rather mannered impressionistic work. The beautiful portrait of a lady by Cecilia Beaux, which took the Saltus Medal for Merit, is remarkably well-modeled and most natural in pose. Beatrice Whitney well won the Julia Shaw memorial gift with her "Odalique." Unconventional and attractive are the types and the poses, and true are the color and effects of light in Ivan C. Olinsky's picture of two young girls exchanging "Confidences," which brought him the Thomas B. Clarke prize.

Another City Night Scene.

The picturesqueness of "The City at Night," has been taken advantage of by another than Mr. Lie, for E. W. Redfield furnishes a striking work with that title in which the tall buildings do not figure. John W. Alexander shows in "June" a lovely figure of a young girl, greenish gray against a curtain, holding a flower in a vase and standing by a table in which are other flowers. Another single figure of much charm, in this gallery is William T. Smedley's half-length of a young girl holding a racquet behind her neck at "Fifteen, Love." William M. Chase has a strong portrait of Prof. T. N. Taylor, which is owned by the University of Texas, and a brilliant passage of bravura painting of "Big Copper Kettle and Fish." In "Hermine R." Elizabeth N. Watrous has a wonderfully attractive head of a young girl looking provocatively out from under a big hat. Harry W. Watrous preaches and paints well an interesting sermon on the negro question in "The Drop Sinister." His "Chatterers," a girl and a magpie, is, however, more spontaneous and attractive, in fact, a beautiful piece of painting. Robert W. Vonnoh shows an attractive figure of a girl in a kimono looking at a vase which he calls a "Fantasy in Blue and Yellow."

Four landscapes of unusual charm are Will S. Robinson's "Early Spring, June Idyl," W. L. Lathrop's "Winter Sky," Bruce Crane's "Frosted Fields" and Leonard Ochtman's "Winter Morning, Miami River."

Among the Mountains.

The great sweeps of land and sky in giant mountain landscapes, with and without snow, have attracted several exhibitors. Edward H. Potthast has drawn well and painted with an opulent brush the "Illeclewaet Glacier," while Carl Rungius has striking effects of sunlight on snow and rock, in his also geologically well-handled "Canadian Rockies." Joseph Boston displays fine color in his most attractive panorama of "Ausable Valley." At the close of day John F. Carlson has pictured well a "Frost Bound Mill." Again we have a beautiful stretch of country in A. L. Groll's "Silver Clouds, Arizona."

Some Seascapes.

Howard Russell Butler, who also has an unconventional and picturesque landscape, "Sunny Days," with small figures of children bathing, has handled with great breadth a "Heavy Sea in Sunlight," while in a vigorous tormented manner which suits well the subject Paul Dougherty has shown, "Foam on the Rocks." Richard Miller's pretty girl is taking "Tea" on a veranda in his brightly-handled canvas. The modern way of looking at and painting a scene is shown to advantage in Gifford Beal's "The End of the Street." E. Irving Couse has painted with his best skill, an Indian by a fire looking at "The Bead Bag." There are fine effects of rose light on the snow in Gardner Symons' "Winter Evening." Ben Foster pictures well a scene "In the Connecticut Hills" and H. Bolton Jones shows "The Coming of Autumn."

Two of the usual and somewhat too realistic studio half nudes are E. Van Cocker's "Arrangement" and "Girl Reading," both creditably painted. Decidedly unconventional in viewpoint and robustly successful in handling is Hayley Lever's "Across the Harbor and St. Yves Bay." Strong and sober is Arthur J. E. Powell's "Bronx Hills." Clever but a little artificial is Charles C. Curran's "The Babbie Party," while Edward A. Bell's little figure of a girl with "The Necklace," has much distinction. W. Elmer Schofield strikes a true, vigorous and unusual note in "Building the Cofferdam." An excellent marine by Karl Schmidt is "After the Storm." There is a nice pastoral sentiment in Arthur Crisp's "Paris, First Glimpse of Echo." J. Alden Weir has a "Portrait of Miss L." which is unaffected and strong and remarkable for its individuality. There is an excellent portrait of a lady by Douglas Volk.

In the Centre Gallery.

In the Centre Gallery are cases containing miniatures and a few of the sculptures which are mostly small busts and figurines. Here is to be found in "The Visitor," by Louis Kronberg, a capital canvas showing also two ballet girls. Cullen Yates pictures well "November Snow," while Clarke G. Voorhees shows "Chestnut and Oak" and Charles Rosen a really cold "Winter Morning." Sergeant Kendall's reflection picture, "Phantasmata," is clever. William McKillop has done good work in "The Letter"; Annie Traquier Lang has a bright "Interior of an Italian Villa," and Guy C. Wiggins a striking view in "Gloucester Harbor." Delightful is Mrs. J. Francis Murphy's young girl "At the Spring." H. B. Snell has a broadly brushed bridge, "Near Assisi." C. T. Chapman sends a capital historical marine, showing the "U. S. S. Cyane." R. W. Van Boskerck shows a good example in "Looking Westward from Federal Hill, Delhi, N. Y.," Edward Gay the excellent "Eel Pots, Early Morning, Pelham Marshes," and G. H. Smillie "Over the Hills to Cloudland." Thomas Eakin's "Between Rounds" is not as interesting as his portrait of a lady, which is a strong sympathetic presentment. Gustave Cimiotti, Jr.'s "Autumnal Romance" is unusually attractive, despite its colossal foreground tree.

The South Gallery.

In the South Gallery are prominent: Eliot Clarke's "Landscape, New Mexico," William Thorne's "Zayde," Randall Davey's capital portrait of a lighthouse keeper, Lydia Field Emmett's "The Sisters," and a street scene by Paul Cornoyer. Here also are William Ritschell's "In the Shadow of the Cliffs," Robert Vonnoh's capital portrait of Daniel Chester French, the sculptor, Giovanni P. Troccoli's "Lady with the Pink Shawl," a superb work, Richard T. Maynard's "Portrait," W. Granville Smith's "Summer Breeze," Albert Rosenthal's "Au Cafe," W. L. Palmer's "The Sleeping Brook," and Charles Bittinger's "After Supper" and "Vanity Girl."

The sculptures include Paul Manship's beautiful little high relief of a baby and examples of Eugene Morahn, V. D. Salatgre, Avard Fairbanks, Evelyn James, Anthony De Francisci, Adolfo di Nesti and Mahonri Young.

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EXHIBITION CALENDAR FOR ARTISTS.

PENNSYLVANIA ACADEMY OF FINE ARTS. 109th Annual Exhibition. Closes	Mar. 29
NATIONAL ACADEMY OF DESIGN. Annual Spring Exhibition. Opens	Mar. 21
Closes	Apr. 26
AMERICAN SOCIETY OF MINIATURE PAINTERS. Fifteenth Annual Exhibition. Fine Arts Building, New York. Opens	March 21
Closes	April 26
NEW HAVEN PAINT AND CLAY CLUB. Yale School of Fine Arts 13th Annual Exhibition. Opens	April 8
Closes	April 28
Exhibits received March 31.	
SOCIETY OF WASHINGTON ARTISTS. Twenty-third Annual Exhibition. The Corcoran Gallery of Art, Washington. Opens	April 9
Closes	April 28
Exhibits received April 1.	
CARNEGIE INSTITUTE, PITTSBURGH. International Exhibition. Opens	April 30
Closes	June 30
Exhibits received March 16-25.	

WITH THE ARTISTS

C. Arnold Slade had marked success with his recent exhibition in Springfield, Ill., having sold nine oils, one "The Sardine Fleet," to the city of Springfield, for the permanent collection of the new Art Society, and two "A Type of the East" and "Study of an Italian," to the H. W. Rokker collection. Mr. Slade will hold his last exhibition in America for two years to come, at the Terre Haute Art Gallery, Mar. 17-31, and at its close will sail with Mrs. Slade for Biskra, North Africa.

Karl Bitter has recently completed a statue of Andrew D. White for Cornell University.

A bronze statuette, "Stevedore," by Mahonri Young, was recently purchased by the Metropolitan Museum, and his "Bovet-Arthur, a laborer," has been sold to the Newark Museum. At his studio in the Miller Building he is at work upon a frieze for the Liberal Arts Building, at the Panama-Pacific Exposition.

Francis C. Jones has just completed one of his charming genre pictures at his studio in the Atelier building. The subject, two sweet faced young girls, is called "Roses." It is a decorative work, high in key and well composed. Several landscapes painted at South Egremont, Mass., last Summer are also notable and there are several of his well drawn nudes refined in color and rendering.

Carl J. Nordell, of Boston, has just completed a three-quarter length seated portrait of Judge David Cross, of Manchester, N. H., to be presented to Dartmouth College in June by the Class of 1904, when the class will return to celebrate its 10th anniversary.

Memorial to Robert Morris.

The Committee on Design of the Robert Morris Memorial Committee at 618 East Girard Ave., Philadelphia, consisting of Messrs. H. M. Edwards, chairman; Roland L. Taylor, Leslie W. Miller and John W. Ford, secretary, have invited artists to submit designs. A short biography of the financier of the Revolution has been prepared by Mr. H. M. Edwards of Scranton, Pa., the chairman of the Commission. The memorial is to consist of a bronze statue, with suitable architectural setting, and the locale tentatively selected is at the City Hall end of the Parkway, near the corner of Broad and Arch Sts. The cost is not to exceed \$28,000.

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"THE TEN'S" ANNUAL SHOW.

Simultaneously, again this year, with the opening of the 89th Academy display, comes that of "The Ten" American Painters—its 17th show—at the Montross Gallery, 550 Fifth Ave., where it will remain through April 4 next.

There are only seven of "The Ten" represented this year, as Robert Reid and Edward Simmons have been too busy with their mural decorations for the coming Panama-Pacific Exhibition to prepare canvases for the display from which the former has never been absent before, and Thomas Dewing, also never before an absentee, could not finish the picture he wished to send in time.

But the art lover can better sustain the loss of even these three strong painters' representation this year, in the charm and variety of the attractive little show, which in some ways is one of the most interesting the little band has ever held.

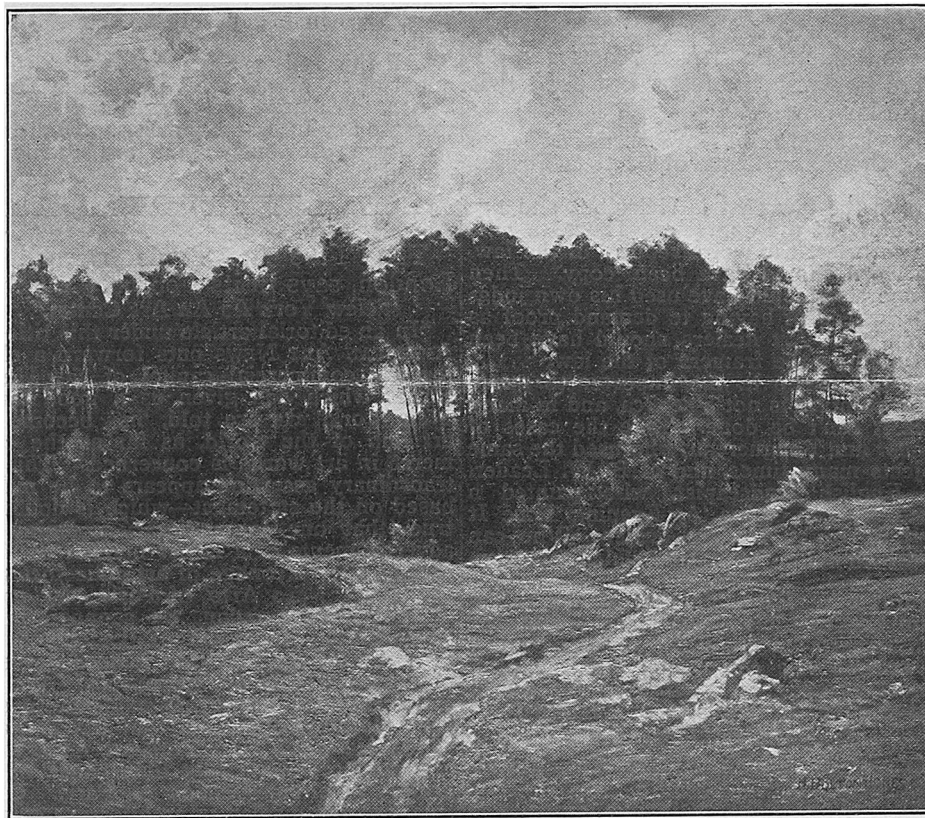
Boston Men to the Fore.

Those gods of the Boston art world, Tarbell, Benson and De Camp, are all well represented, although Benson this year has gone into Tarbell's province and shows an

At his studio, 500 Fifth Ave., Gaetano Capone has recently completed two colorful landscapes. One, a Winter scene, is thoroughly successful, and an "Autumn Sunset" is rich and warm toned. He is now at work upon some of his popular ideal heads, several of which he has sold during the Winter.

Blendon R. Campbell and David Ericson are holding a joint exhibition at 725 17 St., Washington, D. C., through April 1.

George H. Bogert recently sold his well-



"THE COMING OF AUTUMN"

H. Bolton Jones

In the Spring Academy

known canvas, "Silvery Night," to Mr. George L. Palmer of New London.

At his studio in the Atelier Building, Guy C. Wiggins is showing some of his recent works, several painted at Gloucester, Mass., last Summer. Among these is a marine, the first he has attempted. It is clear aired, good in color, fine in composition and quite equal to his fine shore and dock pictures.

Nunzio Vayana, who has a studio in Hartford, Conn., and in N. Y., at the Italian National Club, recently sold to Mme. Lina Cavalieri a good sized canvas, a smaller one to Miss Jessie Weil; a panel to the art dealer Olivotti and this week a large work to Enrico Caruso.

A. L. Kroll has had a busy and successful Winter, painting portraits and landscapes. Among the former were presentments of Dr. E. R. Campbell, and Miss Howard. Mr. Arthur J. Eddy, of Chicago, recently purchased ten canvases by this artist for his collection.

admirable "near-Vermeer" in the "Seamstress," one of those delightful, truthful, interiors with a simple figure and fine painting of reflected light which never tire when done by such skillful hands as those of Tarbell, and now of Benson. Mr. Benson's other canvas is a large and breezy sportsmen's picture, "Fox-Hunting," which proves the artist as devoted a follower of upland shooting as that of wild fowl.

Tarbell is cataloged as having two examples, but "The Ruby," did not arrive in time, and so he shows only a three-quarter length seated portrait of a girl, "The Dreamer," of course, strongly drawn, and with beautifully painted textures, but not an over-interesting work. Joseph De Camp sends a portrait, a half-length of a too rosy-cheeked healthy girl, with a coy expression, which he calls "A Flirt," a typical strong production.

Chase's Fine Exhibit.

William M. Chase is at his best in this year's show, and sends a striking three-quarter length seated portrait of his daughter reproduced on the first page of this issue, as good as a Sargent, one of his characteristic still-lives of fish, and several most sympathetic, truthful and charming atmospheric

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Venetian studies, made in Venice last August.

Weir and Metcalf's Changed Base.

Both Alden Weir and Willard Metcalf have "changed their base" the past year and have sought new paintable fields, the former under the glowing sun of the subtropics at that enchanted island of New Providence in the Bahamas, and the latter in Norway. The art of both men has benefited by the change, and both have translated the color and atmosphere of the new locales which they have chosen with sympathy and typical poetic feeling. However, each man's best work is not of these locales, as Weir's "Windham Village," is one of the strongest and finest landscapes he has ever painted, and his "Flower Girl," is a gem of portraiture, while Metcalf's rendition of the "Borghese Gardens," Rome, and the "Pont Royal," Paris, are the most delightful canvases he has produced in many a day.

Childe Hassam has one of his Maine coast rich color scenes, and two interiors, with windows through which the light falls on young women in delicate beautifully colored gowns, and one large nude, for a wonder not stiff and with beautiful rich flesh tones.

J. B. T.

The annual "Shaw" dinner at the Salmagundi Club was tendered Mar. 12, to Granville Smith, whose charming landscape at last year's annual oil exhibition was awarded the Shaw prize of \$500.

At her studio, 39 West 67 St., Harriet S. Phillips has recently completed an interesting outdoor portrait of Miss L. Hayden, good in color and interesting in arrangement. There are also at her studio a group of landscapes and out-door studies of the nude, and a composition, "Interpretation," which shows a woman at a piano in a double light ably rendered.

Ossip Linde is holding an exhibition at the Herter Galleries, 841 Madison Ave., through Mar. 28. The works shown are for the most part richly colored and decorative Venetian subjects, which the artist renders with rare sympathy and knowledge.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE MARCH BURLINGTON.

The March number of the Burlington Magazine contains much of interest to American readers. The frontispiece is a picture by Aimée Duvivier, recently sold by the Ehrich Galleries, and there is an article on the current exhibition of Chinese Ceramics, at the Knoedler Gallery, illustrated by pieces from Mr. S. T. Peters' Collection, by Mr. Hobson, and among the illustrations of an article by Dr. Oswald Siren are pictures belonging to Mr. J. G. Johnson, of Philadelphia, and Mr. Dan Fellowes Platt, of New York.

Copies of the Magazine can be had from the American publisher, James B. Townsend, 15-17 East 40 St.

TARIFF RULING INJURIOUS.

The ruling of the art appraisers at the New York Custom House, the principal port of entry for art works in the country, and which is now presumably being followed at other American entry ports, as to originals and replicas of modern paintings, to which we exclusively called attention some weeks ago, and also exclusively predicted as likely to occur, last October—continues to oppress and embarrass the deal-

ers in foreign paintings, as will be seen by the interviews with several prominent firms, and the experiences of others, published elsewhere in our columns.

As we said last week, the dealers should organize and endeavor to obtain relief from the paradoxical and absurd twisting of the meaning of the word "original" in the art tariff clause, from the Secretary of the Treasury at Washington, and failing this, should petition Congress for a different construction of the word.

Strange that in this enlightened age and country business trouble should be caused in a season which has been and is sufficiently troubled already, by the stupid construction placed by Government officials, ignorant of a subject and trade, upon an ordinary and easily understandable English word.

ART TARIFF RULING OPPOSED.

Interviewed by a N. Y. "Herald" reporter on the present construction and ruling of the Art Tariff as to originals and replicas recently discussed editorially in the ART NEWS, the opinion was generally expressed by leading New York dealers that the attitude of the authorities in challenging every picture as a replica and exacting duty unless it could be proved otherwise, defeated not only the letter but the spirit of the law.

Blames Law, Not Appraiser.

Mr. Stevenson Scott, of Scott & Fowles, said:

"It is the law that is ridiculous and not the ruling of the appraiser. It was a mistake to insert the word 'replica' in the law. The word should have been 'copy.' Then the appraiser could have used his own judgment instead of having to demand proof as to replicas. Art dealers should have been consulted by the framers of the law."

"It is now up to the importer to prove that a painting is not a replica, and in many cases it can't be done. Take the cases of Henner and Bouguereau, who used the same subjects many times, and of B. W. Leader, the English landscapist, who painted a dozen replicas of his 'At Evening Time It Shall Be Light' for one dealer. Who can say which is the replica and which the original?"

Another dealer said "that if the ruling stood the customs department would not need 'experts' on its staff but clairvoyants, for no one else could look into the past. Almost every great picture in the world existed either in duplicate or triplicate."

Calls Ruling Nonsensical.

Mr. H. L. Ehrich, of the Ehrich Galleries, said:

"The ruling of the customs authorities is nonsensical. In the European museums are many fine pictures painted by unknown artists. Nobody can tell whether they are originals or replicas. The present interpretation of the law is worse than the twenty year clause, if a duty is to be paid at all, why not tax the works of all living artists and admit free the works of deceased artists? However, I believe most emphatically in free art."

Mr. Brandus' Opinion.

Mr. Edward Brandus said:

"The idea that a picture painted when the battle of Waterloo was being fought, in 1815, by any one of ten thousand artists then living has to pay duty unless it can be proved that the artist never painted another like it, is absurd. It isn't in the law, and it never was intended to be in the law. The artist is somewhere in the Great Beyond, and neither the appraiser nor any expert he can name can get at the bottom of the matter. Cazin often painted the same subject, one in evening light, the other in the morning. Ziem painted the grand ducal palace at Venice scores of times."

Four oil paintings by Lucius L. Rossi, an artist who died last year, consigned to Manzi, Joyant & Co., are held by the customs authorities.

The ruling of the Treasury Department, forced Mr. M. Birnbaum, of the Berlin Photographic Co., to put up \$2,000 security for the payment of duties before he could secure paintings by Charles Ricketts and Charles Shannon for the present exhibition at his galleries. The pictures have been held up for weeks, although Mr. Birnbaum states that there is no question as to their being "originals."

THAT VEXATIOUS DUTY.

M. Durand-Ruel, Jr., of Durand-Ruel & Sons, of Paris and New York, gave the "Herald" recently interesting details concerning the difficulties to which importers of art works into the United States are subjected by a recent customs ruling.

"Until about the end of 1913," said Mr. Durand-Ruel, Jr., "foreign paintings and art objects were liable to a duty of fifteen to twenty per cent."

"The new tariff which came into force October 3, 1913, allowed free entry for all original works. Foreign artists naturally welcomed this decision, while Americans, although they have not said so openly, deplored it, as it meant an advantage to foreign competitors. Furthermore, numerous well-remunerated 'experts' of the American customs became practically superfluous."

"Through other measures they therefore succeeded in obtaining from Washington regulations so strict as to stop, should they be continuously applied, all importations of art works, as the law says free entry is only allowed for original works."

"The United States customs contend this free entry can only apply to such works as have been authenticated by 'experts' appointed by the customs, and not copies, reductions or replicas even made by the artists themselves. In addition to this they demand that the artist shall go to the American Consulate and declare not only that the picture is authentic but that it is the first ever made of the subject."

"Such a proceeding would be a ludicrous imposition on popular artists. Artists often make several tentative paintings of one subject."

"Regarding ancient pictures, the customs will not take any other opinion but that given by an 'expert' appointed by them, who specializes in one particular school or period."

"All this red tape has put a stop to the importation of art works into the United States. We have been requested by cable to cease any further shipments. All pictures we have previously sent are to be returned."

SMUGLY SELF SUFFICIENT.

The "Fine Art Trade Journal," of London, says in its February number: "New York As An Art Center."

"In an editorial article under this title the AMERICAN ART NEWS puts forward a claim for the commercial capital of the United States which has given us a good laugh. 'New York,' we are told, 'has become the art hub of the world, as far as the commerce in art works is concerned.' This extraordinary assertion appears to be mainly based on the statement—which is doubtless true—that our contemporary contains the advertisements of a larger number of firms seeking the patronage of art collectors than the 'Journal des Arts' of Paris. By parity of reasoning, London, we suppose, might be absolutely ruled out of the comparison by virtue of the fact that it does not even possess a weekly art newspaper! We are then reminded, as further evidence in support of the proposition, that the premises of art dealers in New York are much more imposing architecturally than those of art dealers in either London or Paris. Quite true, but the display in architecture equally with the display in advertisement simply arises from the fact that the American art dealer possesses an enterprise to which his foreign 'confrère'—whether in London or Paris—is almost a stranger. All the same he has not accomplished the impossible and justified the boast of the AMERICAN ART NEWS. The same issue of this journal contains the report of the sale of an important collection of Old Masters and early English pictures in which it is admitted that 'the figures ranged very low.' In all probability the collection, if put up at Christie's or the Hotel Drouot, would have realized two or three times as much."

[There is probably more money changes hands during an art season in New York than in either London or Paris. The dealers certainly sell more paintings, sculptures and other works of art, and the auction sales, while not so frequent as at Christie's or the Hotel Drouot, are quite numerous, and some of the most important art sales in the world in the last half century have been held in New York. The fact that London does not possess a weekly art newspaper really proves much of our point, and as to the argument that figures ranged very low in one recent sale of old masters in New York (that of the Leon Hirsch collection) this means nothing in particular. How about the five Arundel Reynolds portraits recently sold at Christie's?]

HIRSCH SALE "EXPERTISING."

In view of the discussion that the disappointing result of the sale, Jan. 29 last, of the much "expertised" pictures, owned by the late Leon Hirsch, has excited in Europe, as well as this country, a representative of the AMERICAN ART NEWS called this week upon Mr. Nathan Hirsch, brother of Mr. Leon Hirsch, and the executor of the latter's estate, through whom the sale was arranged and held, and asked if he had noticed the criticisms published in the London "Morning Post" regarding the sale, republished in the ART NEWS, and especially Di Hofstede de Groot's rejoinder to the "Post's" criticisms in the Rotterdam "Courant."

Mr. Hirsch replied that he had read both the "Post's" criticisms and Dr. de Groot's reply with great interest.

"I attribute the poor result of the sale of my brother's pictures," he said, "first, to the adverse business conditions of the season, which were not and are not propitious for the sale of art works of any kind or description; second, to the fact that Americans as a people really know nothing of art, and that the majority of art works purchased by them of late years, especially at very high prices, have been so purchased, more for personal advertising reasons than anything else; and third, to the fact that if American art lovers and buyers really loved art for art's sake, my brother's pictures, with their endorsements, would have brought much higher prices."

"You have no resentment then towards the 'experts,' who so warmly endorsed your brother's pictures, which, notwithstanding, sold so poorly?" he was asked.

"Not in the slightest degree," replied Mr. Hirsch. "In justice to Drs. Bode, Valentin and others, I must say they all helped my brother to assemble the collection, and this they all did, solely for the love of art, and to aid a young amateur to become a collector."

"I believe," continued Mr. Hirsch, "that the American picture dealers are virtually as one when it comes to passing judgment on pictures not sold by them. All others they disparage or in the expressive slang of the day they 'knock.' I attended a picture sale at the American Art Galleries recently, and a dealer, talking to me, disparaged all the pictures sold and to be sold, so much so that I could almost hear him doing the same at the sale of my brother's pictures a few weeks previously. One of the European 'experts' has said publicly that 'my brother did not pay a great deal for his pictures.' Let this be so, for argument's sake—What has this to do with their intrinsic value?"

"No," continued Mr. Hirsch, after musing a bit. "As to American dealers I am reminded of the experience of a friend in a Western mining camp. Upon his arrival he conversed with a prospector as to certain claims. When the first prospector had departed another came up and said to my friend, 'Beware of that man who has just left you. I have better claims staked—all sure of gold.' So if one asks the average American dealer to examine a picture, he will almost surely declare it is, at best, not an 'important example' and infers if he does not frankly state that the only 'important examples' of the school to which the work belongs, or of other schools, are in his gallery."

"I personally am not an expert," said Mr. Hirsch, "nor do I claim to have any special knowledge of pictures, but I was too long and closely associated with my brother when he was collecting, not to have some knowledge of the situation."

"I do hope," concluded Mr. Hirsch, "for the benefit of art in America that the nasty smallness of the average dealer will disappear in time. Such a change would greatly accrue to the benefit of the dealers themselves, and to the cause of art in America. In my humble opinion, also, the man or woman who pays \$200,000 or \$300,000 for any picture ought to have his or her head examined."

OBITUARY.

William Raphael.

William Raphael, who for fifty years has been a prominent factor in the development of Canadian art, died Mar. 15, aged 81, in Montreal. He studied at the Royal Academy in Berlin under Wolf, Begas, and others and was one of the original members of the Royal Canadian Academy of Art, to which he was called in 1880 by the present Duke of Argyll.

Art collections throughout Canada and the U. S. include many examples of his genre and landscape works, among them "Bonsecours Market," "Montreal in Summer and Winter" and "Habitants Attacked by Wolves."

LONDON LETTER.

London, March 11, 1914.

Quite a sensation has been caused by the dramatic resignation of the President and Council of the Royal Society of British Sculptors at a meeting held "in camera," to consider certain proposals framed by Sir George Frampton (president) in connection with the commission given for statuary for the Cardiff City Hall. The original idea was that the models should be chosen by means of a competitive scheme, but on the advice of the Welsh sculptor, Mr. Havard Thomas, it was abandoned in favor of the work of a few selected men. This caused considerable friction in the Society and practically a vote of censure was passed on its chief officials. The statuary in question is to form a presentation gift from Mr. D. A. Thomas.

Cubist Decorations.

That Cubist designs are actually being adopted for house decoration is evidenced by the fact of the frieze and panels which have been executed by Mr. Wyndham Lewis for Lord Drogheda's dining room in Wilton Crescent. These are carried out in bright colors, which relieve the otherwise sombre tones of the apartment, the ceiling being of a dark green hue which gives a decidedly depressing effect to the room. A good many decorations are being inspired this Spring by Poiret's designs, and there is little doubt that the house-furnishing of the future is destined to be more in the hands of our younger artists than in those of the professional house painter and decorator!

Modern Etchings at Connell's.

An important exhibition of modern etchings is that now being held at the Galleries of Messrs. Connell, 47 Old Bond St., where such artists as D. Y. Cameron, Anders Zorn and others whom we have come to associate especially with this gallery, are once more among the exhibitors. Some of the most interesting plates are by William Strang, whose sheer force of individuality makes him one of the most striking personalities in the art world of to-day. Zorn has never achieved anything finer as regards figure-work than in the present display, while Bejot's contributions evince all that peculiar charm and delicacy which are so characteristic of this artist. Many of the younger men are likewise represented, so that the visitor is afforded an excellent opportunity of reviewing the present trend of events so far as the art of etching is concerned. The impressions have been selected with singular care.

Academy Associates' Election.

In another fortnight the election of three Associates for the Royal Academy will take place, to supply vacancies left by Mr. La Thangue (elected to the post of Academician), the late J. H. Bacon and J. W. North who retired. Among recent new appointments must be circled that of Sir Hugh Lane to the Directorship of the National Gallery of Ireland.

Three days will very shortly be devoted at Christie's to the sale of the famous Trapnell Collection of China, which includes many remarkable specimens of Worcester, Nankin, Bow, Chelsea and Derby ware. The Bristol section of this collection, which cost its original owner £20,000, was acquired, it will be remembered, about two years ago by Mr. Albert Amor.

The Japanese color prints, drawings and curios belonging to the late Sir Alfred East come up for sale at Sotheby's on the 17th of March.

Rare Persian Miniatures.

Not a little knowledge and connoisseurship in the matter of Persian and Indo-Persian art has gone to the selection of the fine exhibition of miniatures now to be seen at the Vincent Robinson Galleries, 34 Wigmore Street. These range from the early 15th century to the end of the 18th and, quite apart from the great intrinsic merit which they possess, are additionally valuable in so far as they throw an extraordinarily vivid and intimate light upon the Asiatic life and manners with which they are concerned. Several are of distinct historical interest, as for instance that which depicts the Sultan Husayn Mirza, seated in front of his Blue Palace. This like many others serves also to illustrate the skill evinced by the Persian miniaturist in the daring and at the same time refined use of color, while the delicacy of detail is no less remarkable. Those interested in the marvellous calligraphy of the East will find

much to delight them in the exquisite examples of Persian MSS. likewise to be seen here.

The sunshine and glamor of the East are reflected in the sketches of Algiers and Tunis by Herman Hart now on exhibition at the Ryder Galleries. Although many artists have found inspiration in the poetic aspect assumed by nature alike in the towns and deserts of Northern Africa, these sketches, especially those in watercolor, have a certain individuality which marks them out as the work of one who not only appreciates deeply but has the power to give tangible proof of that appreciation.

L. G.-S.

SALON DES INDEPENDANTS.

(Special correspondence of the ART NEWS.)
Paris, Mar. 11, 1914.

The Salon des Indépendants, just opened, is held as usual in a temporary building erected for the purpose but, whereas for several years past the building has been on the Quai d'Orsay near the Pont de l'Alma, it is this year on the Champs de Mars, close to the Ecole Militaire, not a very convenient situation. The Salon shows a sad falling off and is the least interesting that I remember for a long time. On the one hand there are too many wild "Cubist" and "Futurist" eccentricities, and on the other hand too many inferior academic pictures, some of which are ludicrous.

"PORTRAIT IN BLUE"

F. R. Maynard



In the Spring Academy

A Weak Display.

The weakness of the Salon is due to the absence of the majority of the exhibitors who made it interesting in past years, an absence much to be regretted since, if it continues, the Salon must fall into decline. Moreover the hanging is much less satisfactory than it was last year, when the best pictures were nearly all grouped in a few rooms. This year they are scattered among the rubbish and it is a tedious task to unearth them. The large entrance hall, which is the best room of all, is hung with enormous canvases of no interest, among which stands out an admirable painting by Henry Ottmann, one of the best pictures of his that I have seen, strangely out of place in such surroundings although intensely modern.

While so many are absent, Bonnard has returned to the Indépendant Salon with, however, only one small picture, an excellent example. Signac, the veteran "Pointilliste," is represented by a brilliant painting of the Pont-Neuf, and among other artists whose work is of great merit are Van Dongen, Jules Flandrin, Picart Le Doux, Luc-Albert Moreau, Boussingault, Dunoyer de Segonzac, Asselin and Charlot. La Fresnaye is much less interesting than he was at the Autumn Salon and more definitely "Cubist." Some of the other "Cubist" pictures are admirable in color, they become intolerable when they profess to be portraits. Altmann has never done so well as in the three delightful landscapes that he exhibits. There seemed to be few Americans, but I noticed some very good watercolors by Cameron Burnside.

Robert Dell.

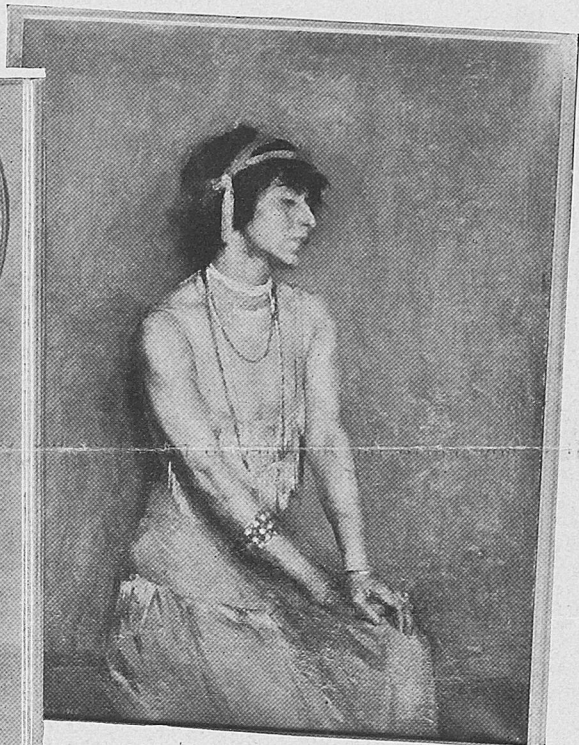
PARIS LETTER.

Paris, March 11, 1914.

Messrs. Durand-Ruel have a very interesting exhibition of some fifty paintings by Claude Monet, of various periods, the earliest painted in 1873, and the latest in 1908. It is a representative show, including several beautiful works, the five London scenes being among the most attractive. Some of the seascapes are remarkable.

Decorative Art at Pavillon de Marsan.

The annual exhibition of decorative art at the Pavillon de Marsan is, as usual, interesting, but it is necessarily, to a great extent, a repetition of the decorative section of the Autumn Salon. As at the Autumn Salon the pottery is fine and attractive, and much of the furniture is satisfactory, but again one notices the weakness in regard to chairs that I remarked at the Autumn Salon. Too many of the chairs are not practical, and the first essential of a chair is that it should be comfortable to sit upon. Nor is that incompatible with its being artistic; on the contrary an object can only really be artistic if it is adapted to its purpose. The exhibits of the "Atelier Français" are among the most interesting; this new house of decorators and furniture mak-



"THE ODALISQUE"

Beatrice Whitney

Julian B. Shaw Prize

ers is established in a charming hôtel in the rue de Courcelles.

At Mme. Sagot's in the rue Laffitte there is now an exhibition of paintings and watercolors by Auguste Herbin, a young artist who has attracted great attention recently. He is becoming too "Cubist" for my liking, but that rather unpleasant method does not obscure his great talent and the less "Cubist" examples are very attractive.

Recent Important Sales.

An important sale of French XVIII Century gouaches and drawings, coming from a private collection in England, will, I hear, be held here the end of April. I hope to give further particulars at an early date. There is still nothing decided as to the disposition of the collection of the late Sir John Murray Scott, but there are various rumors regarding it. One is that negotiations are in progress for the sale of the whole collection by private treaty to a syndicate of art dealers. I am speaking, of course, only of the objects in the rue Laffitte, which are now the property of Lady Sackville.

M. Seymour de Ricci gives some interesting particulars of the Murray Scott collection in the current number of "La Renaissance," the new weekly review. It includes two Bouchers of the first importance, four fine Lancret's, a ceiling by Boucher, several exceptionally good examples of Boilly, the bust of Houdon, supposed to be that of Cagliostro, a fine group in sculpture by Lemoyne, the famous bust of Sophie Arnould, now said to have been bought by M. Jacques Seligmann, and which must be worth anything from \$60,000 up-

Exhibition of recently published
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wards. The furniture, which is of great value, includes many pieces signed by Riesener and decorated by Gouthières and fine suites in Beauvais and Aubusson tapestry.

Mme. Menier Sale.

On March 5 there was held the first sale this season in the Georges Petit gallery, that of the collection of Mme. Henri Menier, M. Baudoin being the auctioneer. It realized a total of \$100,400 for 109 lots, the nineteen tapestries and an oriental carpet alone making about \$65,000. M. Bousquet paid the highest price of the sale, that of \$19,820 for four Aubusson tapestries with Chinese subjects after Boucher, for which the experts had asked \$22,000. The three Brussels tapestries of the 16th century fetched a trifle more than the experts' valuation of \$9,900, Mme. Lefortier giving \$10,120 for them. Herr Bernheimer, of Munich, bought two Flemish tapestries late XVI Century for \$7,480 and three other Flemish tapestries of the same period went to M. Bousquet for \$5,640. M. Bousquet also bought the fine oriental carpet for \$6,820, MM. de Souhami & Bacri being the under-bidders. The prices of the porcelains and faïences were moderate. Among the pictures the most expensive was Ziem's "Devant le palais des Doges," for which MM. Great & Madoulé gave \$2,596. The relatively high prices, quite unusually so, were those of \$1,166 for "La Belle Rousse" by Juana Romani and \$880 for "La Belle," by Ferdinand Roybet.

The "Bearskin" Sale.

The sale of the collection known as "La Peau de l'Ours," held by M. Henri Baudoin Mar. 2, was of special interest, as it tested the prices of some of the most modern artists. The collection was formed by a certain number of persons with the declared intention of making a speculation and they have been justified, for the prices surpassed expectations and were several times higher than those paid for the pictures. Several of the individual members of the syndicate were buyers and one of them was the underbidder for a still-life by Henri Matisse, "Compotier de pommes et d'oranges," for which M. Affolter paid \$1,100 and which had cost the syndicate \$140. The highest price was \$2,570, paid by Herr Tannhauser, of Munich, for the large picture by Picasso, "Les Bateleurs," probably the artist's finest work, painted before he took to Cubism. Picasso's fine gouache, "Les trois Hollandaises," fetched \$1,144 and three other paintings by him fetched prices from \$220 upwards.

Among the pictures by Henri Matisse besides that already mentioned were another still-life, "Les Oeufs," and a landscape, "Feuillages au bord de l'eau," for which M. Robert Ellisen gave \$528 and \$440 respectively. M. Druet gave \$924 for "Fleurs dans une vase," by Van Gogh and \$880 for "Le Violoncelliste," by Gauguin.

Among other high prices for paintings were: "La Dame en bleu," by Vuillard, \$528; "Jeune fille chantant," by Laprade, \$462; "Notre-Dame," by Marquet, \$330; "La Glace," by Manguin, \$297; "Femme et Enfant," by Maurice Dennis, \$319; "Etude de femme," by Puy, \$226; a portrait, by Forain, \$253; "La Fontaine de Jouvence," by Xavier Roussel, \$242; "Peignoir rose," by Van Dongen, \$180. All these are living artists and most of them are young.

Two of Odilon Redon's charming pastels of flowers fetched \$286 each and the drawings sold extremely well. M. Jean Raynal paid \$473 for a drawing by Constantin Guys, "Couple en promenade," and a drawing by Forain, "Entrée sur la scène," fetched \$363. M. David Weill, who has hitherto collected only 18th century works, gave \$80 for another drawing by Guys and the Countess Antoine de la Rochefoucauld paid \$46 for a drawing by Signac.

The total realized by the sale, which, in its way, was the most remarkable yet held this season, was \$25,390 for 88 paintings and 57 pastels, gouaches, watercolors and drawings, nearly all the works of living artists, most of whom are classed as "Post-Impressionist."

Robert Dell.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Landscapes by Robert H. Nisbet, to Mar. 28.

Berlin Photographic Co., 306 Madison Ave.—Exhibition of works by Charles Shannon and Charles Ricketts, to Apr. 11.

Braun et Cie Gallery, 13 West 46 St.—Etchings by Henry Deville, Mar. 28 to Apr. 15.

Braus Art Store, 717 Fifth Ave.—Etchings by Mortimer Mompes, to Mar. 24.

Carroll Gallery, 9 East 44 St.—Works by Charles Bittinger.

Century Club, West 43 St.—Oils by Artist Members.

Charles Gallery, 718 Fifth Ave.—Exhibition of Muhammadan-Persian art, arranged by Mr. H. K. Kevorkian.

City Club, 55 West 44 St.—Oils by American artists.

Daniel Gallery, 2 West 47 St.—Works by Middleton Manigault.

E. P. Dutton & Co., 681 Fifth Ave.—Fine bindings by the following amateurs: Miss Fanny Dudley, Mrs. William E. S. Griswold, Mrs. H. K. Pomeroy, Miss Caroline Weir and Mrs. James Montgomery Flagg, to end of March.

Folsom Galleries, 396 Fifth Ave.—Landscapes by late W. C. Fittler to Mar. 31.

Goupil Galleries, 58 West 45 St.—Etchings by Mathilde de Cordoba and Zella de Milhau, to Mar. 28.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Herter Gallery, 841 Madison Ave.—Oils by Ossip Linde.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Felix Buhot, to Mar. 28.

Kennedy Gallery, 613 Fifth Ave.—Rembrandt etchings, to Mar. 30, and Lester G. Hornby etchings, to Mar. 28.

Knoedler Galleries, 556 Fifth Ave.—Oriental Porcelains through Mar. 21. Rembrandt Etchings; Paintings by W. G. Orpen and Maria Oakey Dewing and Marble Fountain by Gertrude V. Whitney, Mar. 23-Apr. 4.

Macbeth Galleries, 450 Fifth Ave.—Works by deceased American artists, to Mar. 30. Sketches by F. J. Waugh (Lower gallery).

MacDonough Gallery, Astor Court Building, 20 West 34 St.—Paintings by Edward Gay, Mar. 23 to Apr. 15.

Macdowell Club, 1008 West 55 St.—Fifteenth Group, to Mar. 28.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—"The Ten," to Apr. 15.

Municipal Art Gallery, Washington Irving High School, 16th St. and Irving Pl.—Exhibition of the Allied Artists of America, Mar. 27 to May 1.

Museum of French Art, Architects Building, Park Ave., at 40 St.—Exhibition of works by members, to Mar. 28, Sundays excepted, from 2-6 P. M.

National Academy of Design, Fine Arts Building, 215 West 57 St.—Spring exhibition, to Apr. 8.

National Arts Club, 119 East 19 St.—Hungarian peasant work, to Mar. 26.

New York Public Library, Print Gallery (Room 321).—Making of an etching, to Mar. 31. Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel.

Oshima Gallery, 14 West 40 St.—Chinese and Japanese paintings, sculptures and objects of art, to Apr. 4.

Photo-Secession Gallery, 291 Fifth Ave.—Sculptures in bronze, marble and wood by Constantine Brancusi of Paris, to Apr. 1. Exhibition of paintings and drawings by Frank Burty of Paris to follow.

Powell Gallery, 983 Sixth Ave.—Paintings by Alice Judson and Caroline Mase, Mar. 25 to Apr. 8.

Pratt Institute, Brooklyn—Exhibition of paintings by Charles Woodbury.

Brown-Robertson Print Gallery, 707 Fifth Ave.—Second Annual Exhibition of the Association of American Etchers, to Apr. 4.

Ralston Gallery, 567 Fifth Ave.—Etchings by Vaughan Trowbridge.

Reinhardt Galleries, 565 Fifth Ave.—Recent paintings by Julius Rolshoven, to Mar. 27. Exhibition selected modern paintings.

Seckel Gallery, 31 East 12 St.—Recently published etchings by Affleck, Baird, Eyre, Farrell, Fullwood, Hayes, Hole, McGhie, Neare, Rushburg, Strang, Walker, Macbeth and Raeburn, to Apr. 11.

Snedecor Gallery, 107 West 46 St.—Paintings by W. R. Leigh and Wells Sawyer, to Apr. 1.

Theodore B. Starr Gallery, Fifth Ave. and 47 St.—Sculptures by Sara M. Greene.

Union League Club—Venetian scenes by F. Hopkinson Smith, to Mar. 30.

COMING BOOK AND ART AUCTIONS.

New York

American Art Association, American Art Galleries, 6 East 23 St.—Collection of drawings and sketches by old and modern masters, of Col. Sudlow Harrison of Kent, England, Wed.-Thurs. evenings, Mar. 25-26.

Anderson Auction Co., Anderson Galleries, 284 Madison Ave.—Library of the late Prof. J. H. Alexander, Americana, Monday afternoon and evening and Tuesday afternoon, Mar. 23-24.

Metropolitan Art Association, Anderson Galleries, 15-17 East 40 St.—On exhibition from Saturday, Mar. 21, Etchings, Engravings, Color Prints and Drawings, to sale evenings of Thursday and Friday, Mar. 26-27, 8:15 P. M.

Portfolios of a New York collector, Thursday and Friday evenings, Mar. 26-27. On exhibition from Wednesday, Mar. 25, Lincolniana, Second Section, being Part IV of the Lambert Library, to be sold in five sessions beginning Wednesday, Apr. 1. On exhibition Saturday, Mar. 28, the art collection formed by the late Countess Von Zeuner of Berlin, to be sold in eight sessions beginning Apr. 6.

Merwin Sales Co., 16 East 40 St.—Collection of modern pictures owned by P. A. Habenschaden, Mar. 26, 8:15 P. M.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Miscellaneous Chinese porcelains, jades and objects of art, Mar. 23-25, 2:30 P. M. American and European paintings, including an example of Washington by Rembrandt Peale, Mar. 26-27, 8:30 P. M. Catalogs on request. Ancient glass of Phoenician, Greek and Roman periods, sold by order of Messrs. Homsy and Beilouty, Mar. 27-28, 2:30 P. M. Collection of fine laces, 11 A. M.

EARLY PERSIAN ART.

The tales of Scheherazade and the histories of the battles of Genghis Khan have a quasi fairy charm which is brought close to the beholder by the beautiful exhibition of Persian art of ancient days, made by Mr. H. Kevorkian, now on at the Charles Galleries, 718 Fifth Ave., largely the result of excavations he is making at Veramin, the site of the ancient Rei or Rhages, the capital of Irak or ancient Persia. So important are the results of the excavations of Mr. Kevorkian that the French government mission has now transferred its energies to the same field.

The Veramin Mihrab.

The central object, and naturally far surpassing all others in importance, is the famous Mihrab or prayer niche of Veramin. This, which has been rebuilt in the galleries, comes from the Seljouid mosque. It is a beautiful object, thirteen feet in height and eight in width, and is valued at some \$200,000. This gorgeous structure of blue rose and purple metallic lustre pottery is a monument to the architectural knowledge and artistic skill of Persia of the thirteenth century, being contemporary with Hulaga Khan, grandson of Genghis Kahn, who overthrew the great empire of the Abba Sid Caliphs, becoming the first Mongolian ruler of Persia. It was without doubt designed by Yacut Mustasimi who invented the Naskhyschen character of writing used on it.

Among the 700 odd objects in the collection, are over one hundred illuminated and illustrated manuscripts, from the 8th to the 17th centuries, which include an authenticated folio of Yacut's writing bearing his seal and remarkably well preserved. Another notable calligrapher represented is Mir Ali. The manuscripts contain drawings by, among other artists, Behzad, Mirak, Sultan Muhammad, and Riza. There are twenty-five books, beautifully bound and bearing the seals and signatures of the Mughal (Mongol) Emperors of the 16th and 17th centuries and the then values, which in one case, amounts to as much as \$65,000. The collection also includes some 250 pieces of pottery, consisting of dishes, bowls and vases of varying and most artistic forms, dating from the 8th to the 16th centuries, many of them bearing inscriptions.

For purposes of comparison, Mr. Kevorkian shows an architectural remnant of early Christian art—a marble representing an Apostle, found in Asia Minor. From Southern Persia comes a fragment of hard stone, dating from 2000 to 2500 B. C., and representing an Achaemenid king. A large architectural member in pottery is the upper part of the decoration of the entrance to the throne room of the 16th century Shah Abbas at Ispahan.

Manigault at Daniel Gallery.

One of the artists whose work has been comparatively little known in the past, but which appeals to the true art lover, is Middleton Manigault, who is holding an exhibition of recent oils and watercolors at the Daniel Gallery, 2 West 47 St., through Mar. 31.

There is something so new and refreshing about these works that they stand out as the most individual and personal that New York has seen this Winter. There is an instinctive sense of beauty in all of his art that must be sought far beneath surface effects, and the authority with which he handles his brushes is worthy of a painter far more advanced in years. None but a born colorist could run the gamut of the palette with such harmonious and artistic results, and that he is a master of line and a patient and disciplined draughtsman is evidenced in each and every canvas.

In some of the works there is an echo of Persian influence, as "Procession" which, individual in design and rendition, betrays the spiritual significance of an art far removed from that of modern times. Again the artist reflects his admiration for El Greco, as evidenced in "Adagio," a low-toned strong and tragic landscape with figures. In this canvas more than any other he reveals his deep and serious emotions. It is a striking work and one that holds the observer. In "Caprice," he succeeds in presenting a beautiful arrangement of color in a decorative and refined design, by an exquisitely sympathetic touch. "Lure" is a distinctly individualized work.

The watercolors are fresh and limpid in color and evidence rare facility in the lighter medium.

Women Etchers at Goupil's.

Two women etchers are holding a joint exhibition at the Goupil Galleries, 58 West 45 St., through Mar. 28. Mathilde de Cordoba who years ago won fame as an interpreter of childish character, has a room full of dry point portraits which do credit to her reputation. Executed with a distinct and firm line they are drawn with unusual decision and surety. The majority of her plates are printed in color, with rare artistic results. "La Robe de Ballet" and "Boy Blue" are a remarkably good pair, while "Child with Parrot," "Jaqueline," "Snow Baby," "Lady Gatty," "Boy's Profile," "Helen Buchanan" and "Sir John Simon" are skillful and attractive works. But whether she uses color or not, as some of the portraits are in simple blacks, the same brilliancy and individual handling are apparent.

In this display, as in former exhibitions, she proves herself one of the foremost portraitists in this medium. Zella De Milhau shows a group of Egyptian and other landscapes, which while notably strong, have so much sympathy and understanding and such charm of color as to command attention.

In these galleries there are also several original bronzes by Rembrandt Bugatti, well modeled and revealing close study of the animals he has portrayed, and though academic in pose and subject they reveal movement and vigor which commend them.

American Etchers' Display.

The Association of American Etchers is holding its second annual exhibition at the Print Gallery, 707 Fifth Ave., through April 4. It is an unusually strong display and does credit to the society. Some of America's foremost etchers are represented, all by typical examples. Among the exhibitors are Anne Goldthwaite, whose four dancers are graceful in line and individual in expression. Mahonri Young is another of the strong etchers whose three examples stand out. Earl H. Reed, always personal and poetical, has five typical plates, and D. S. MacLaughlan is well represented. William A. Levy's "Sylvia" is direct and crisp. Other exhibitors include George C. Aid, E. Burr, G. W. Chandler, John Cotton, Ernest Haskell, Eugene Higgins, Lester G. Hornby, Dr. Leigh Hunt, Allen Lewis.

Landscapes by R. H. Nisbet.

Robert H. Nisbet's exhibition at the Arlington Galleries, 274 Madison Ave., through Mar. 28, is distinctly a pleasing one. He gives to his landscapes a charm of romance and while there is precision in the drawing of the trees, they are never hard, but always betray a subtle poetic emotion. He is clever in the diffusion of light, as is especially evident in "Hilltop at Noon," "Summer" and "Morning Interior," lovely in color and sentiment.

"The Robe of Cold" is a good snow picture with excellent values and well composed, "Squam Church" is one of the most successful canvases and "Dreaming Night" closely challenges it. "In the Garden" and "Idylle" are iridescent color pieces, decorative in design and picturesque in rendition.

Etchings at Public Library.

So much interest has been shown in the exhibition illustrating the "Making of an Etching" in the print gallery (room 321) of the New York Public Library, that it has been decided to keep it on view to the end of April. The exhibition offers a most unusual opportunity to study the process of etching in a manner as far removed as possible from the dryness of mere technical elucidation. Throughout, emphasis has been laid on the actual application of technical processes. The exhibition consists mainly of etchings by noted artists, illustrating the tools and plates and descriptions or pictures of processes. If a roulette is shown, for instance, there are shown also its actual effects in etchings by Whistler, Wolff and Mrs. M. N. Moran. Soft-ground etching appears in the work of J. D. Smillie, Jacque and Marvy, while the use of aquatint is demonstrated by Goya, Delacroix, Turner, Mielatz, Klinger, Hornby, J. D. Smillie and Helen Hyde.

Napoleon's Battles of Alexander.

In the original frames, bearing the imperial eagle, are six colored engravings, after paintings, by Lebrun in the Louvre, of the Battles of Alexander, which were presented to Marshal Bernadotte, afterwards King of Sweden by Napoleon the First, and now on view at the Bonaventure Galleries, 601 Fifth Ave. The originals of these interesting works were ordered by Louis XIV in 1660. The engravings passed in 1817 from the Prince Royal of Sweden to General Suchtelen.

Metropolitan Museum.

Four typical examples of Pietro Longhi the XVIII Century Venetian genre painter, until recently part of a series of nine owned by Count Miari, in Padua, are now on exhibition at the Metropolitan Museum.

Two, "The Visit" and "The Letter," were purchased by the museum, a third, "The Temptation," was purchased by Mr. J. P. Morgan, and a fourth "The Rendezvous," by Henry Walters. Mr. Morgan and Mr. Walters have loaned their pictures and all are exhibited together.

When these pictures were placed on view at the press view Monday last Director Robinson announced the acquisition by the museum of three paintings by American artists, "The Conquerors" (Culebra Cut), by Jonas Lie; "The Girdle of Ares," by Arthur B. Davies, and "Repairing the Bridge," by Robert C. Spencer, all purchased out of the Hearn fund. A fine three-quarter length seated portrait of the late Henry George has been bequeathed by August Lewis.

Owing to the extent of the work in preparing for the Altman collection the five galleries formerly holding the Crosby-Brown musical instruments, it will not be possible to place the collection on view until the latter part of April or later.

"Cubism" and Sanity at MacDowell's.

A mixture of emotion, "Cubism" and sanity crowds the walls of the MacDowell Club Gallery in their latest exhibition, through Mar. 29. Most of the work, the product of young artists, is immature, but some of it is promising. Athos Casarini is one of the most original exhibitors, and portrays such subjects as "Grotesque—Money," "Libel" and "Crime," in an individual and personal manner. Walter Farndon is one of the sanest exhibitors. His "Afternoon," "Hillside," "Morning" and "November" are commendable. George Hart is a "Cubist," whose works are at any rate amusing.

Brancusi's Weird Works.

Just about the last word in "suggestive art" has been reached in the exhibition of bronzes, marble and wood, by Constantine Brancusi of Paris at the Photo-Secession Gallery, 291 Fifth Ave., through April 1.

Leon Kroll, John Sloan, Robert Henri, Edward Lawson and Randall Davey are the exhibition at the St. Mark's in-the-Bouwerie until April 2. The exhibition opened on Mar. 18 with a reception and a reading of Iphigenia in Tauris, translated into English rhyming verse by Gilbert Murray, by Mrs. Coburn of the Coburn players. Mrs. Bancroft Gherardi was hostess of the evening.

LATHROP JAPANESE PRINTS.

Connoisseurs and collectors will be interested in the remarkable collection of Japanese prints belonging to the estate of Francis Lathrop, which have been in storage for several years, and is now on view for the first time, at the home of Hamilton Easter Field, 106 Columbia Heights, Bklyn. Since Mr. Lathrop's death it has been, until now, inexpedient to show the complete assortment of these beautiful prints and paintings, which may be seen by appointment with Mr. Field.

At the Salmagundi Club.

Never have the walls of the Salmagundi Club presented such color and taste in arrangement as in the present annual oil exhibition now on in the Club Gallery, 14 West 12 St., through Mar. 25. No less than one hundred and sixty-two artists are represented, many of them by choice examples. The Shaw purchase prize of \$500 was given, by almost unanimous vote, to Charles Rosen for a beautifully designed colorful and atmospheric landscape, "Midsummer Morning." The Evans prize of \$100 went to John Ward Dunsmore for his "Music Room," a well-composed and attractive interior, and the Isidor prize to J. Campbell Phillips for his "Swedish Nonagenarian," a thoroughly good portrait of an old lady, well-modeled and good in character and expression. J. Francis Murphy's typical "After Showers" was sold the day of the opening of the exhibition, and "Frosted Areas," by Bruce Crane, was also captured by an admiring purchaser.

Of the canvases which stand out most prominently are "A Knight Errant," by Carl Rungius, a stunning presentation of a moose, full of action; "William E. Norton's 'Silvery Sea,' with beauty of color and quality; John F. Carlson's good Winter landscape; E. Loyal Field's 'Autumn Day,' one of his best, and Edward H. Potthast's 'Along the Delaware,' colorful and true.

"No Man's Land," by W. T. Ritschel is typically strong, and W. Elmer Schofield's "The Outer Harbor, Polperro," distinctive and complete. There is a clear-aired poetical and colorful landscape, "The Mill Meadow," by Orlando G. Wales, and a forceful waterscape by A. L. Kroll. "Bass Rocks," Granville Smith's "Cedars" is a work of quality, and "Sunlight," by H. L. Hildebrandt, also ingratiates. "A Cool Retreat," by G. Glenn Newell, scintillates with color.

David J. Gue has one of his always good marines, "Thunderheads"; Charles W. Eaton's "Dunes at Sunset" is typically good, and "Dougherty's Catch," by Charles F. Naegele, iridescent in color and well composed, is an excellent work.

It would be difficult to name each and every good picture in this distinctive show, but some of the men whose canvases impress the observer strongly are E. Irving Couse, F. De Haven, Walter Douglas, Eliot Clark, Paul Cornoyer, William Rau, Carleton and Guy Wiggins, Eugene Speicher, Robert Nichols, Robert Vonnoh, Edmund Greacen, R. W. Van Boskerck, J. N. Allen, A. G. Heaton, Gustave Wiegand, whose charming Winter landscape deserves special mention, Henry Mosler, W. J. Quinlan, Louis Kronberg, William B. Hays, F. T. Hutchins, F. J. Waugh, F. Luis Mora, Edward Dufner, Geo. M. Reeves, David Robinson, whose "F. A. N." is one of the best smiles ever painted, W. O. Swett, Jr., Carl Blenner, Charles Vezin, James J. Tyler, Andrew T. Schwartz, C. P. Gruppe, Paul King and Warren Davis. L. Merrick.

Hungarian Peasant Art at Arts Club.

Through the efforts of J. Nilsen Laurvik, an exhibition of Hungarian Peasant Art has been arranged for the National Arts Club, to continue there through Mar. 29. The display consists of hand embroideries and potteries. The colors are striking and thoroughly Slavic in combination. The most interesting feature of the exhibition is the fact that the designs are entirely the work of untutored and untrained country people, whose art instinct expresses itself in the decoration of articles of everyday use.

Fittler Landscapes at Folsom's.

The Folsom Galleries, 396 Fifth Ave., are showing a collection of landscapes by the late W. C. Fittler through Mar. 31. To some of the younger artists the work of this painter, with its carefully drawn trees, well thought out composition and restrained harmonies of color, would be termed old fashioned, but the canvases now shown betray a depth of feeling and poetry that command respect and attention, even if the subjects lack originality at times. "Clearing after Shower," with tender atmospheric qualities and charm of color, is a most satisfactory work; "Late October," "Evening Glow" and "The Golden West," are equally good; "The Setting Sun" is a richly colored canvas, sincere in rendition; "A Country Road" composes well, and "Breaking Clouds" has a good sky and distance.

Maria Oakey Dewing's Paintings.

There is now shown at Knoedler & Co.'s, 556 Fifth Ave., a charming little collection of paintings by Maria Oakey Dewing. They are refined in sentiment and treatment and yet vigorous in handling, well-drawn and most attractive in their sober coloring. The principal of two figure pieces represents a pretty little girl in full length with what seems to be a drawing book. The pose is natural and unconventional and the drawing and modelling of the head and hands is remarkably fine. Another little girl shown in half-length holds a doll. The rest of the works show flowers in vases.

MOULTON-RICKETTS' FAILURE.

The examination of Mr. Robb. Ricketts, of Moulton & Ricketts, who failed with large liabilities, Mar. 5 last, for the receivers of the failed firm, has been proceeding almost daily in Chicago.

Mr. Ricketts told his creditors, whose accounts may aggregate nearly \$1,000,000, last week during the examination, of his operations in Peoria, and testified that he had sent six valuable paintings to M. B. Kennedy in Peoria, also some to Leonard Hillis to cancel a debt of \$10,444 which he owed Mr. Kennedy. He did not say whether these pictures were included in the \$65,000 worth of paintings which he admitted having shipped Mr. Hillis within the last ten days.

Pictures Cancel Note.

Mr. Hillis is said to have denied that he received any pictures from Mr. Ricketts recently except \$16,000 worth which were to cancel the balance of a note Mr. Hillis had signed with Mr. Ricketts at the Illinois National Bank, a Peoria institution.

Mr. Ricketts testified also that the \$3,000 which he gave to Mr. Bauers to open an account in the People's Trust and Savings Bank came from Judge W. C. Slemmons of Peoria and was in payment for two Moran pictures. It was also Judge Slemmons who Mr. Ricketts said had agreed to purchase 5,300 shares of National Gold Mine stock.

The activities in Peoria of the insolvent art firm have furnished one of the most puzzling angles that the receivers have had to deal with in beginning their search for missing paintings.

Pictures Left to be Sold.

The paintings owned by Mr. Lytton and left with Moulton & Ricketts for sale on commission were Charles Jacque's "Flock of Sheep and Shepherdess," Schreyer's "Horses Fleeing Before Fire" and a portrait by Laurente.

Mr. Veatch asserted that he had left George H. Bogart's "Crescent Moon" with the art firm to obtain an estimate of its valuation.

Bitter Feelings Aroused.

For days interested persons have tried to induce some of the art dealers who are creditors of Ricketts to take the initiative in a fight against him. The dealers have resented this and insist that if the banks wish to make a fight on Ricketts they may do so in the open.

Since the day a receiver was appointed three factions have threatened to send one another to jail and this is supposed to refer to the attempts of one of these factions to collect a large and embarrassing debt by threats and financial pressure.

Dealers Agree to Help Ricketts.

The attitude of one of the banks now, however, is such that the art dealers in conference Mar. 13 agreed that if there was any way of permitting Ricketts to regain possession of his business they would extend credit to him and help him pay the banks.

Miss Delight Barsch Testifies.

Miss M. Delight Barsch, former opera singer, who was the cause of a fistic duel between Ricketts and a Huntington, Ind., attorney in 1910, and who lately has been employed in Ricketts' Gallery in Milwaukee, denied that she held any of Ricketts' paintings or property, but Attorney Gesas, representing the receiver, searched her Chicago home from front to back and top to bottom but found nothing. Miss Barsch formerly sang in concert with Mme. Schumann-Heink. Ricketts and his wife each denied that Ricketts had ever been anything but a friend of the former opera singer, but refused to discuss the fight in Huntington.

Despatches from Huntington told of an altercation between Ricketts and an attorney there growing out of a letter which Ricketts thought reflected on Miss Barsch. Ricketts, it is said, went to Huntington and locked himself in the lawyer's office, announcing that "one of them must die."

Bare fists and pieces of furniture, it is said, were used as weapons. Ricketts having unloaded his revolver after taking one away from his adversary. Both men were in a hospital for weeks after the hour's battle.

Ricketts said Miss Barsch's father had died after exacting a promise from the art dealer that he would take care of his wife and daughter. Miss Barsch had a voice of promise, but lost it and took a position in Ricketts' Gallery.

Veteran Artist's Claim.

Thomas Moran, the American artist and eighty-year-old protégé of Ricketts, presented a claim for two pictures which he said he had submitted to Ricketts and which he described in a letter as "my most priceless possessions." The pictures are "Shoshone Falls" and "Icebergs."

The Santa Fe Railroad presented a claim for a \$5,000 picture, "The Grand Canyon," by Moran. The claim is opposed by the receiver. The railroad company claims to have purchased the painting of Ricketts and says it was left in his gallery to be framed.

CORRESPONDENCE.**Mr. Vezin's Offer Called.**

Editor AMERICAN ART NEWS.

Dear Sir:

I accept the offer of Mr. Charles Vezin as contained in his public letter in your issue of Feb. 21 last, and send the information for which he is to pay one hundred dollars to the Pennsylvania Academy of the Fine Arts, to be given as a minor prize to one of the classes of its school.

Here are the answers to his questions:

1. There are 330 pictures hung in the present exhibition.

2. Not a single one of these pictures was "invited," if by the question asked, is meant how many pictures were asked for the exhibition from artists by the management of the Academy, upon its own responsibility, and without the direct action of the Jury or its Chairman.

3. In Philadelphia 1203 pictures were submitted to the Jury, which occupied two full days in passing upon them.

4. Of these 100 were accepted.

5. In New York at Budworth's, 596 pictures were submitted.

6. Of these 14 were accepted.

Additional Information.

While I have now answered all of Mr. Vezin's questions, I will give added information which he does not ask, but which will give him the full worth of his money. Of 243 pictures submitted at Boston, 23 were accepted. Many of the pictures submitted in New York and Boston were small and insignificant, some even being 8 inches by 10 inches in measurement, and not rising to the dignity of a public gallery. New York had three members upon the Jury, out of eleven, and Boston four members, while there were but three members only from Philadelphia and one from Chicago.

Work of the Juries.

I cannot tell exactly how many pictures were submitted to the Paris Jury, who acted as representatives of the American Jury, but 20 pictures were accepted by these gentlemen as available, and forwarded to Philadelphia at the Academy's expense.

At its expense 80 pictures were sent to the Academy, in pursuance of a request issued by the Secretary of the Academy, by direction of the Jury or its Chairman.

The 33 pictures sent in by members of the Jury included those passed by the Eastern and the Paris Juries and by those at Chicago and St. Louis, but these were all submitted to the Philadelphia Jury and in one or more instances, by reason of criticism, one or more of the canvases were withdrawn and others substituted.

Members of the Academy's faculty submitted 5 pictures and 6 pictures were submitted by artists who had received the Academy's Gold Medal of Honor. From the Winter Exhibition of the National Academy of Design in New York, 15 pictures which had been already accepted and hung by the Jury for that Exhibition, were received, and 14 pictures were likewise received from the Annual Chicago Art Institute exhibition and which had been accepted and hung by its Jury, making a total of 29 from these two public exhibitions. They were all shown to the Jury, with the statement that another Jury had already passed upon them and that the Academy's policy was to regard the action of a competent Jury in other cities as sufficient justification for hanging a picture. All of these 29 paintings, however, had been actually selected or approved by the Chairman of the Philadelphia Jury.

Jonas Lie had a wonderful group of 20 Panama Views, which were accepted and hung by the Jury.

Academy Didn't "Invite."

Every Juryman, by special resolution, was authorized to call up for approval or rejection any canvas proposed to be hung. Several pictures were then taken up for consideration and acted upon by the whole Jury, and I repeat that the management of the Academy did not "invite," upon its own responsibility, any canvas or canvases whatever, unless the hanging of the portrait of the late Charles E. Dana by Mr. Eakins might be regarded as such invitation. Mr. Dana had been President of the Academy Fellowship and President of the Philadelphia Water Color Club and died while the exhibition was being hung. His portrait was put in the galleries as a fitting memorial to his efforts in the cause of art.

Considers Vezin's Criticism "Severe."

I feel justified in stating that Mr. Vezin's open letter seems unnecessarily severe. He uses such phrases as "hoax," and "cruel joke," but as severe criticism sometimes proceeds from personal pique, because the artistic critic has had his pictures rejected, probably Mr. Vezin will inform your curious readers whether he submitted any pictures to the Jury and whether they were accepted or rejected.

No one can question for a moment the



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honesty and sincerity of the Jury, nor the painstaking and conscientious way in which they performed their arduous duty, but the severity of his criticism seems all the more uncalled for, because the same issue of the AMERICAN ART NEWS which contained his letter, called attention to the number of pictures exhibited at the Academy's Annual Exhibition last year, namely 480, and the year before, 568, and it is perfectly manifest, therefore, that the Academy Management did not "invite" "almost as many pictures as could be hung." If it could hang 150 more in 1912 than it did in 1914, and 238 more in 1913, it could easily have hung that additional number had the Jury accepted that many for the present Exhibition.

Mr. Vezin's Money Asked.

As Mr. Vezin's questions have now been fully answered, I shall expect him to send to you, as the constant friend of the Academy in every laudable effort to elevate the standard of American Art, the promised One Hundred Dollars, and I will see that it is applied in accordance with Mr. Vezin's wishes.

His gift will prove most acceptable and I thank him publicly for this sacrifice in the cause of art.

John Andrew Myer,
Secretary,
Pa. Academy of the Fine Arts.
Phila., Mar. 16, 1914.

"Nude Descending Staircase" Found.

Editor AMERICAN ART NEWS.

Dear Sir:

Apropos of a paragraph in a recent number of the ART NEWS concerning the "Nude descending a staircase," it may interest you to know that the much discussed picture is owned by Mr. Torrey, a San Francisco dealer, and that it was on exhibition here in November last, with a number of other things from the same artist(?)

Yours very truly,

Ellen Ravenscroft.

Portland, Oregon, Mar. 11, 1914.

How We Aid Our Patrons.

AMERICAN ART NEWS Co.

Gentlemen:

I thank you for the information concerning the whereabouts of Alma-Tadema's "Reading from Homer." I had asked so many dealers in pictures, and none could find the information wanted.

(Miss) M. K.

Canton, Ohio,

Mar. 17, 1914.

HARTFORD (CONN.)

The first of the new Morgan gifts to be installed in the completed Morgan Memorial Museum, recently received from Mr. J. Pierpont Morgan, include two marble busts of the late financier. These, with the Baca-Flor portrait in oil, the Braggers portrait of Junius Spencer Morgan and the W. W. Story marble bust of Junius Morgan, will form the nucleus of an interesting group of Morgan portraits.

The Museum has also received a plaster cast of Houdon's bust of the Revolutionary patriot, Joel Barlow, through the courtesy of Judge Peter Barlow of New York.

The Moyer Gallery is showing a collection of watercolors by Melbourne Hardwick of Boston. Mr. Hardwick's subjects range from Holland to Italy and Tangiers and back again to Annisquam, Mass. The pictures are executed in the solid English aqua-relle manner, are tonally effective and capably designed.

The Conn. Academy, apparently content with the mediocre quality and indifferent public success of its last exhibition, in annual meeting recently re-elected its old board of directors. It is whispered that this board will proceed to elect as president for the ensuing year Henry C. White, the landscape painter. New members of the Academy, elected from the list of this year's exhibitors, include William E. Norton of New York, W. R. C. Wood of Baltimore, William Baxter Closson of Magnolia, Mass., and Miss Eleanor Ferguson of Hartford. James Britton.

CHICAGO.

The last quarter of Chicago's art season has a succession of important exhibitions. The city offers an enthusiastic welcome to all kinds of distinctive modern as well as older art—and now, every art lover may find his own brand of "inspiration" in one or more of the galleries and studios along Michigan Boulevard, or in the Art Institute.

Exhibitions Now On.

The new exhibition in the Institute is one of examples of contemporary graphic art in Hungary, Bohemia and Austria, and an entire gallery is filled with the works of Leon Bakst, the Russian cosmopolite, both displays described in the ART NEWS when made at the Berlin Photograph Gallery, New York, early in the season.

The Chicago Society of Etchers is holding its annual show in the Art Institute. This is far and away the best show the Society has held. The work in its entirety is refined and holds to truth, and the execution is skillful. There's a wide scope of originality in the collection. The most appealing and accomplished groups are by Earl H. Reed, George C. Aid, Louis Calewaert, Donn P. Crane, Lester C. Hornby, Bertha B. Jaques, B. J. O. Nordfeldt, Ralph M. Pearson, Henry Charles White, Robert B. Harshe, Charles W. Dalgren, George Elbert Burr, Louis Calewaert. Three prizes of \$25 have been awarded—the Frank Logan prize for architecture, to Ernest D. Roth; the De Wolf prize, to Ralph M. Pearson for the best landscape and the Lamont prize for a figure, to William A. Levy.

Paintings by Philip Little, of Salem, Mass., are shown in the Thurber Galleries. In the Anderson Galleries there is a display of oils, mostly French landscapes, by Alex. Fournier, and a collection of oils by A. G. Warshawsky. A few of Paul Daugherty's paintings are being featured at O'Brien's; paintings by Marie E. Blanke are in line at the Fine Arts Shop; at Reinhardt's, "the real life of the stage" is portrayed in a collection of paintings by Louis Kronberg.

Charles F. Browne, president of the Chicago Artists' Guild, is en route to San Francisco. He is to serve in an official capacity in the art department of the Panama Exposition.

The nineteenth annual exhibition of the Palette and Chisel Club opened last week with some 50 canvases in the clubrooms in the Athenaeum Building. It will be open to the public until the end of the month.

At Albert Roullier's, in the Fine Arts, forty-two American painter-etchers are represented by 116 excellent prints, and Bertha Lum, Elizabeth Colwell, Esther Crawford and Olsson Nordfeldt show woodcuts of a superior quality.

At the recent meeting of the Society of Western Artists it was decided to make radical changes in its policy next season. Charles F. Browne, president; Dawson Watson of St. Louis, vice-president; L. H. Meakin of Cincinnati, and Adam E. Albright, representing Indianapolis and Chicago, were present. The exhibition has reached the Toledo Museum of Art, and will go from there to Louisville, Ky.

The group of "Country Children," shown by Adam E. Albright at the Art Institute, has gone to the eastern exhibitions in N. Y. and Philadelphia by invitation. Mr. Albright has two oils in the American Watercolor Society in N. Y. from which the "Rotary" will start on its tour, arriving in this city in the Spring of 1915.

Portraits and landscapes by Christian Abrahamsen are on exhibition at the Artist's Guild.

Exhibitions at the Fine Arts Shop continue to move in semi-monthly regularity. At present it is a display by the young Norwegian, Christian Abrahamsen.

Carroll Beckwith has interesting canvases, painted in Italy and France, at Marshall Field & Co.'s.

The Palette and Chisel Club opened its Spring exhibition in its clubrooms in the Athenaeum Building last week.

WASHINGTON.

Twelve oils and two charcoal drawings by Carton Moorepark are shown at the Shelby Clarke Galleries, and a group of watercolors is being shown at Hubbard Memorial Hall, under the auspices of the National Geographic Society.

An exhibition of some 50 oils and watercolors by Carl Rakemann of this city, the first comprehensive showing Mr. Rakemann has made, opened in the Moore Gallery on 17 St., last week.

In the gallery adjoining is an exhibition of works by two visiting painters, Blendon Campbell, of N. Y. and David Ericson, of Minnesota.

A special exhibition, under the auspices of the National Gallery, of some 25 portraits by members of the National Association of Portrait Painters is now on.

BOSTON.

The William Morris Hunt Gallery at the Fine Arts Museum, the gift of the painter's daughter, Mrs. Horatio N. Slater, is attracting much attention. Here in dignified setting may be seen many of the most notable examples of the work of this painter. The portraits of Lincoln and Sumner, the "Niagara," and the celebrated "Gloucester Harbor," are here, as well as the "Bathers," loaned by the Metropolitan Museum, and several other works equally familiar to art lovers. There is also a notable collection of drawings in charcoal, in which medium Hunt greatly delighted.

This memorial is eminently fitting to a man who, more than any other of his time, brought America into touch with Europe in matters artistic. Perhaps it should be left to future generations to gauge his achievement as a painter, but of his open-mindedness and keen appreciation of the merit of others one may judge today. It is to his discernment that several Boston collections owe the possession of many fine Millets. One could heartily wish that we might have his like in Boston again, as picture buyers here are hardly less diffident and distrustful of their own judgment than in his day, and many a poor but meritorious artist is suffering from the fact that he is still unvouched for by one who counts, as Hunt did, with his contemporaries.

Boston Girl Wins N. Y. Academy Prize.

The winning of the Julia A. Shaw memorial prize at the New York Spring Academy Exhibition by Miss Beatrice Whitney is a credit to Boston, her home, as well as to the judgment of the jury of award. This picture, it is reported, after having been exhibited at the Chicago Art Institute, was rejected by the enlightened jury of the Pa. Academy at the current exhibition, but it is found good enough by the New York jury of award to receive the prize "for the most meritorious work in the exhibition produced by an American woman who has not previously received a prize," to quote the catalog. The artist is in her early twenties and has only just emerged from the Art Museum School.

Watercolor Society's Display.

The Boston Society of Watercolor Painters is holding its 26th annual exhibition in the galleries of the Art Club, seemingly the only art organization in the city altruistic enough to house local displays. This is strictly a "stag" party and therefore somewhat inadequate as a representative show of work by Boston aquarellists, for the local women painters in the lighter medium are among the best. In fact, for strength, nerve, brilliancy and modernity, the show given by the "Boston Watercolor Club," with its list of imported guests, makes the present exhibition look a trifle mild.

However, in the exhibition there are many good groups—somewhat unusually distinctive as to style. Louis Kronberg has the place of honor on the main wall, with four capital examples in his chosen line for, like Degas, this painter finds many admirable motifs among the danseuses. Howard E. Smith and Carl Nordell, are among the newcomers in this Society and exhibit creditable and characteristic work. Hendrick A. Hallett shows some interesting subjects made on the Cornish coast, and Melbourne Hardwick exploits the picturesque beaches of Scheveningen and Hatwijk.

Arthur C. Goodwin's group of pastels are among the finest things in the show, and Sears Gallagher exhibits six of his recent etchings, in addition to six good watercolors. Other well-handled works are by Harold C. Dunbar, Albert Prentice Butler, William Bixbee, Charles P. Gruppe and Thomas Allen.

Comin's Good Decoration.

Eben F. Comin's recently completed decoration, "The Annunciation," was shown at a private view in his studio Monday last. This handsome decorative composition was planned on the color system evolved by Dr. Denman Ross, and it well exemplifies the harmony of effect to be obtained by this method.

In the Folsom gallery some interesting works are shown. There is a strong portrait by Waldo and Jowett, two fine Wyants are here, "The Path Through the Woods" exceptionally good and some excellent examples of modern Spanish painters.

At the Brooks-Reed Gallery 16 examples by the French Impressionists from Durand-Ruel of N. Y., with Pissaro, Sisley, Renoir and Monet well to the fore, make an exhibition of exceptional interest.

In the new gallery of R. C. and N. M. Vose an exhibition of French drawings by the masters of 1830, from the private collection formed by the late Seth M. Vose, is now on.

The Copley Society's exhibition of "Portraits by Living Painters," is swinging along successfully. It is rumored that some dissatisfaction is felt as to the hanging, but of this more anon.

John Doe.

SAN FRANCISCO.

In the interesting exhibition of the Mural Painters of the Exposition, now on here, the two Brangwyns are by far the most interesting works although they are not fairly representative. It is a matter for sincere regret that these men, if they felt an exhibition advisable at all, should have taken the affair with so little seriousness that they were willing to hang such a group of "left-overs," paintings that have not been accepted anywhere else. None of the paintings may be called recent in the sense that it shows the painter at the top of his form, and although one would be captious if one insisted upon up-to-the-minute work, it is nevertheless only fair to a community to make an initial bow with at least a clean collar in evidence.

Of course the private view brought out a crush. "Society" was in evidence, and some sales are already noted. It is to be hoped that every picture is sold, and thereby withdrawn from circulation. It is only fair to add that no one would go so far as to appraise the worth of these painters by their present offerings.

Francis McComas is showing the result of his last year's work at the galleries of Vickery Atkins and Torrey. The material has all been gathered from the Arizona desert, and the medium is watercolor. Within the limits which he sets for himself by a tendency toward mannerism, McComas has produced work which is really big. He is a master draughtsman—and a master craftsman—and in certain of the watercolors he has shown a high degree of spiritual intensity.

R. P. C.

BALTIMORE.

A number of the canvases shown at the Charcoal Club's recent exhibition in the Peabody Gallery, were purchased, among them Jonas Lie's "Silent River," the finest landscape shown, by the Peabody Institute for its Permanent Collection; Robert Henri's "Old Johnnie," one of his Irish types, and Charles Rosen's "Opalescent Morning," to Dr. A. R. L. Dohme of this city. Miss Ruth A. Anderson, a young Baltimore artist, a pupil of William M. Chase, also sold one of her contributions, a vivid little Venetian study.

The exhibition was the biggest success from a standpoint of attendance that has been recorded in this city in recent years. It was viewed by nearly 10,000 persons.

The present offering at the gallery is a collection of 54 of Earl H. Reed's exquisite etchings. These met with immediate approval.

The Charcoal Club is holding a "Fakir" Exhibition that contains much of real originality and cleverness. The majority of the things are caricatures of pictures at the Peabody show. Among those boasting particular "punch" are Irving Ward's and F. H. Gottlieb's burlesque of A. B. Davies' "Flood," Hawthorne's "Fisher Girl," by Carrell Lucas, and E. L. Bryant's treatment of the same picture; Gifford Beale's landscape as interpreted by Howard Frech; Eleanor Hurd's version of Mrs. E. L. Bryant's prize winner; Harry Schreck's disguise of Hassam's "Jonquils" and Louis Feuchter's rearrangement of Bellows' "Woman on a Couch."

Mrs. Everett Lloyd Bryant is heartily congratulated upon the sale to the Pa. Academy of her "Calendulas and Asters" one of three paintings in the current academy show. Mrs. Bryant is steadily forging her way to the front. A month ago she carried off the Alice Worthington Ball prize at the Peabody.

A fine canvas by Joseph Lauber—"Christ, the Teacher"—is now on exhibition on the Peabody's guest wall. It is a large work of great dignity and force. Mr. Lauber was formerly assistant to the late John La Farge. He is at present a member of the faculty at the Maryland Institute.

C. Y. Turner, director of the Institute, has been absent from his duties for about a month owing to a rheumatic attack. Another well known figure in the Baltimore art colony, Faris C. Pitt, is also incapacitated by illness. Mr. Pitt is slowly recovering from a slight paralytic stroke.

W. W. B.

NOTES OF AMERICAN CITIES.

Philadelphia.

A number of canvases by Richard Blossom Farley, whose work has been conspicuous at recent exhibitions of the Academy, are on exhibition at the Sketch Club.

Neville Lytton, the English artist, is showing some 46 oils, watercolors and drawings at McClees Galleries, embracing portraits, landscapes and studies made during his travels around the world.

Minneapolis.

An exhibition of modern watercolors is on at the Public Library. It is one of 22 circulating exhibits sent out by the American Federation of Arts this year, and includes

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VALUE OF A RIGAUD (No. 21)

VALUE OF A RIGAUD? (NO. 21)

Editor AMERICAN ART NEWS.

I am sending you a photo of a portrait of Mary of Modena, the wife of James the Second of England, painted about 1700 by Hyacinth Rigaud. Can you give me any idea of its worth?

J.

Dansville, N. Y., Mar. 16.

IS IT A DA VINCI? (NO. 20.)

Editor AMERICAN ART NEWS.

Your reproduction of the portrait of Ginevra Benci, attributed to Da Vinci, is very interesting, and, as far as I can tell from the photo, bears marked resemblance to the style of the great Leonardo. I should like to hear further description of the painting.

F. E. P.

Edgewater, N. J., Mar. 10.

work by H. Smith, Volkert, Edward, Lie, Cooper, Kahn, Dufner and Schneider.

The Hotel Radisson last week marked the anniversary of the 57th birthday of the artist, Charles W. Eaton, by the hanging of his "The Forest of Pines" in the library of the Radisson.

A group of some 14 landscapes by Robert Hale, a Minnesota artist who lately returned from Rome, has been placed on view at the Woman's Club and will remain there for two weeks.

A gift of 20 carbon prints of the paintings of the late William Keith were sent as a gift to the Society of Fine Arts from the Keith estate.

Portland (Oregon)

The Museum of Art has had on exhibition for the past month, sixteen oils sent by the American Federation of Fine Arts at Washington, to the principal cities of the Pacific Coast, among them a still life by Wm. M. Chase, a portrait by Alden Weir, also one by Louise Cox and a landscape by Emil Carlsen. Several oils loaned by Portland people were added to the exhibition, notably two sketches by Jonas Lie and a head by Charles W. Hawthorne.

Oberlin (Ohio).

The Oberlin College Art Association is offering to the citizens of northern Ohio an exhibition of representative work of the Women Painters of the United States. Among the contributors is Mrs. Woodrow Wilson, who exhibits two canvases, and other artists, represented by typical examples, are Matilda Browne, Mrs. C. B. Coman, Mrs. Jane Paterson, and Alice Schille of N. Y. City.

The exhibition is held in the rooms of the Association in French Hall. Special lectures were given on the paintings Mar. 9-12.

PRINTS, BOOKS, PICTURE AND OTHER ART SALES

COMING EUROPEAN AUCTIONS.

The sale is announced by MM. Lair-Dubreuil and Henry Baudoin, auctioneers, with M. Georges Petit "expert" for the modern and M. Jules Ferral "expert" for the old pictures at the Georges Petit Galleries, Paris on Monday afternoon, Apr. 27 next, of the important collection of pictures owned by the late Alphonse Williams of Brussels. The modern pictures include examples of Clays, Constable, Daubigny, Diaz, Decamps, Fromentin, Jacque, Madou, Mauve, Meunier, Moreau, Rousseau, Stevens, Troyon, Vollon, Willems and Ziem. There is a most important Corot, "Les Bergers d'Arcadie" and two examples of Rubens.

On Friday and Saturday afternoons next, Mar. 27-28, M. Lair-Dubreuil will sell at the Hotel Drouot, old and modern pictures, art objects, furniture and old textiles and tapestries from the successors of Charles Levesque. The "expert" for the pictures and the Barye bronzes will be M. Hector Brame and for the art objects and furniture MM. Pauline and B. Lasquin fils.

"A. A. A." COMBINATION SALE.

In the Plaza Hotel ballroom on Tuesday and Wednesday evenings, and at the American Art Galleries on Thursday night, Mr. Thomas E. Kirby sold 276 of the paintings of a combination collection from various estates and owners. The remainder were sold at the galleries on Friday night, and the results will be given next week.

The total of the sale for the three first nights for 210 paintings was \$82,915.

Pictures, Buyers and Prices.

The following is a list of the paintings sold on Tuesday, the first night, for \$300 and over, with the sizes in inches, the first number being the height and the second the length; the names of the buyers where obtainable, and the prices; the total for the 69 works sold being \$12,615.

6—Zamacois, E., "The Message," 9½x7½,	500
Mr. W. H. Peck.....	
10—Jacque, C. E., "The Barnyard," 8½x10½,	800
Mr. W. C. Andrews.....	
13—Meissonier, J. C., "Waiting for an Audience," 16x10½, Mr. A. Vinton Clarke,	380
21—Meyer von Bremen, "The Little Fruit Gatherer," 15½x12, Mr. Henry Schultheis	460
27—Bouguereau, "Cupid's Admiration," 18x15, W. W. Seaman, agt.,	450
34—Kaufman, A., "Marine," 22½x14½, Mr. M. P. Davis.....	400
37—Monchablon, F. J., "Pâturage d'Avril," 15x22, W. W. Seaman, agt.,	400
53—Achenbach, A., "Landscape and Torrent," 23½x31½, Mr. Henry Schultheis.....	425
57—Ryder, C. F., "The Hill Road," 25½x31, W. W. Seaman, agt.,	370
58—Thaulow, F., "Winter, Christiania," 32x25½, Mr. Henry Schultheis.....	475
66—Bogert, G. H., "After Glow," 27½x45½, Mr. George H. Ruppert.....	460

The following is a full list of the paintings sold on Wednesday, the second night.

70—Grison, J. A., "The Glass that Cheers," 9½x7, Mr. S. S. Laird.....	300
71—Zamacois, E., "The Flirtation," 9½x7, Mr. T. Roberts.....	280
72—Aubert, E. J., "Cupid Quenching His Thirst," 8½x6½, Mr. L. E. Ellis.....	150
73—Diaz, N. V., "The Pet," 5½x4, Mr. T. Roberts.....	400
74—Pokitonow, I., "The Hunter," 5½x13½, W. W. Seaman, agt.,	260
75—Knaus, L., "The City Girl," 9½x7½, Dr. George Derry.....	825
76—Hoog, B. de, "Mother and Child," 10½x7½, Mr. H. S. Harkness.....	300
77—Henner, J. J., "Head and Bust of a Young Girl," 10½x7½, M. Knoedler & Co.,	450
78—Gérôme, J. L., "The Halt," 10½x8, Mrs. Wallace Eddinger.....	450
79—Diaz, N. V., "Landscape near Fontainebleau," 7½x9½, Mr. J. G. Spurr.....	275
80—Millet, J. F., "The Baker," 10½x8½, W. W. Seaman, agt.,	1,250
81—Wyant, A. H., "A Bit of Pasture," 9x14, Mr. A. H. Wiggins.....	570
82—Diaz, N. V., "A Pool at Fontainebleau," 8x10, Bernet, agt.,	2,050
83—Pasini, A., "At the Saddler's," 11x9, Mr. T. Roberts.....	500
84—Sanchez Perrier, E., "A River Scene at Guingamp," 14x9, Mr. L. E. Ellis.....	510
85—Fromentin, E., "Algerian Washerwomen," 10½x13½, H. R.....	550
86—Meyer von Bremen, J. G., "Mother and Child," 10x12, Mr. Andrews.....	260
87—Berne-Bellecour, E., "Un Billet-doux," 13½x9, Mr. A. H. Wiggins.....	425
88—Charlemont, H., "Still Life—Flowers," 17x9, Mr. Andrews.....	110
89—Jacque, C. E., "Sheep in Stable," 15½x12½, Mr. W. B. Simpson.....	860
90—Murphy, J. F., "September Landscape," 12½x16½, Mr. L. E. Ellis.....	1,025
91—Wyant, A. H., "A Promise of Rain," 12½x17, Mr. J. J. Campbell.....	590
92—Corot, J. B. C., "Landscape Sketch," 11x16½, Rudert, agt.,	470
93—Church, F. E., "An Indian," 11½x17½, Mr. H. S. Harkness.....	150
94—Mauve, A., "Landscape and Cattle" (Water Color), 11x17½, Mr. Andrews.....	160

95—Wiggins, C., "Cows at Pasture," 15x19½, W. W. Seaman, agt.,	375
96—Leon y Escosura, I., "Cornered," 14½x18½, Mr. Alexander Alexander.....	280
97—Murphy, J. F., "Autumn Morning," 12x19, Mr. F.....	1,050
98—Harpignies, H., "Near Hérisson," 17x13, Bernet, agt.,	1,000
99—Ziem, F., "On the Bosphorus," 14½x21½, M. Knoedler & Co.,	500
100—Van Marcke, E., "Cattle," 14½x21½, Bernet, agt.,	1,500
101—Hagbor, A., "On the Beach," 21x16, Mr. Frederick C. Rowley.....	260
102—De Haas, J. H. L., "Cattle," 14½x22, Mr. F. L. Lelang.....	340
103—Berne-Bellecour, E. P., "The Cigarette," 16x22½, Mr. Franklin.....	725
104—Robie, J. B., "Still Life—Flowers," 16x20, Bernet, agt.,	225
105—Minor, R. C., "Old Pasture near New London," 16x20, Henry Schultheis Co.,	360
106—Wyant, A. H., "Sunset," 16x22, William Macbeth.....	3,000
107—Dupré, Jules, "Fishing Vessels off the French Coast," 18x26, Mr. Andrews.....	800
108—Schreyer, A., "The Council of War," 19x31, Bernet, agt.,	2,850
109—Bridgman, F. A., "A Hot Day at Mustapha," 21½x29, Mrs. Wallace Eddinger.....	530
110—Rix, J., "The Dancing Brook," 18x26, Mr. Stephen Birch.....	300
111—Perrault, L. B., "Una Pauverina," 13½x17, Mr. J. B. Dickson.....	300
112—Boudin, L. E., "Cherbourg," 16½x22, Mr. H. R.....	600
113—Moran, T., "Five-mile River, Long Island," 19½x29½, Mr. M. S. Untermyer.....	535
114—Teniers (attributed to), "Fête de Village," 22½x28½, Mr. Arthur R. Tator.....	160
115—Huguet, V. P., "The Halt in the Desert," 21x26, Mr. C. H. Bayley.....	360
116—Inness, G., "Back of My Studio: Milton-on-Hudson," 20x30, Mr. James Elverson, of Philadelphia.....	1,300
117—Inness, G., "Gossip: Milton-on-Hudson," 20x30, Holland Art Galleries.....	1,425
67—Chase, W. M., "A Mysterious Corner," 32½x40½ (resold from first night).....	195
118—Weir, J. A., "Willimantic Thread Factory," 24½x33½.....	550
119—Kühl, "The Connoisseur," 20x15½, Schultheis & Co.,	230
120—Wyant, A. H., "On the Ohio River," Mr. James Elverson.....	700
121—Clays, P. J., "Intérieur du Port, Ostende," 24x30, Mr. W. B. Simpson.....	2,050
122—Crane, B., "Winter Morning," 25x30, Mr. Hugh Murray.....	380
123—Dupré, J., "The Coming Storm," 25x31, Bernet, agt.,	3,150
124—Daubigny, K. P., "Canal Scene, Holland," 19½x33, Mr. Norton.....	125
125—Thaulow, F., "The Awakening of Spring," 25½x33½, Holland Art Galleries.....	800
126—Schreyer, A., "In Flight from the Wolves," 24½x36½, W. W. Seaman, agt.,	3,050
127—Pieters, E., "The Fisherman's Wife," 25x37½, Mr. Norton.....	275
128—Vernet, C., "Bay of Naples," 28½x41½, Mr. C. A. Platt.....	270
129—Jacque, C. E., "Sheep," 25½x32, W. W. Seaman, agt.,	850
130—Blommers, B. J., "The Young Navigators," 36½x28½, W. W. Seaman, agt.,	4,100
131—Pearce, C. S., "Return from Market," 39½x26½, Mr. James C. Elms.....	295
132—Inness, G., "Landscape," 29½x44, M. Knoedler & Co.,	2,300
133—Frappa, J., "The Cardinal's Birthday," 28x43½, Mrs. Wallace Eddinger.....	1,750
134—Crane, B., "Sundown," 30x44½, Mr. F. W. Macdonald.....	380
135—Van Marcke, E., "At the Bars," 36x28, Mr. Chester.....	1,125
136—Schreyer, A., "Russian Horses in Winter," 35½x46, Mrs. Wallace Eddinger.....	2,550
137—Bouguereau, W. A., "Savoyard Boy," 39½x32, Mr. H. S. Harkness.....	1,025
138—Leader, B. W., "Summertime, Worcester-shire," 28x48, Mr. James W. Beck.....	610
139—Zuccarelli (attributed to), "A Fantasy of the Ruins," 25½x35½, Mr. C. A. Platt.....	290
140—Crospey, J. F., "Passing Shower on the Hudson," 27x52, Mr. Norton.....	200
141—Van Marcke, E., "A Farm Near Etretat," 36x52½, Mrs. Wallace Eddinger.....	1,350
142—Muzzioli, G., "The Feast of Flora," 38x64, Mr. Franklin.....	725
143—Bierstadt, Albert, "Sierra Nevada—Morning," 54½x84, Mr. Haller.....	1,150
Total Second Night.....	\$62,606

The following is a list of the paintings sold on Thursday, the third evening, for \$100 and over:

162—Bridgman, F. A., "Moorish Lady," 14x10½, Mr. J. B. Dixon.....	120
169—Richtel, L., "A Farm Pool," 14x20, Mr. George S. Ruppert.....	105
172—Bettinger, G., "The Document Bureau," 18x14½, Mr. S. G. Bayne.....	200
173—Seignac, P., "The Card House," 15½x19½, Mr. J. B. Dickson.....	150
174—Henry, E. L., "Waiting for the Ferryman," 13½x23, Mr. C. A. Jameson.....	310
177—McCord, G. H., "Autumn Landscape," 16x20, Mr. M. P. Davis.....	230
180—Hart, J. McD., "Tree in the Meadows," 15x23, Mr. Isidor.....	420
181—Johnson, E., "The Freedom Ring," 17½x21½, Mr. Timothy F. Crowley.....	750
182—Beard, W. H., "Home from the Polls," 16x24, Mr. W. B. Simpson.....	220
185—Rix, J., "Road Along the Woods," 18x26, R. Dudensing & Son.....	275
187—Brown, J. G., "The Young Peddler," 24x16, Col. H. A. Guinsberg.....	320
188—Smith, H. P., "Late Afternoon," 16x24, R. Dudensing & Son.....	180
189—Salentin, H., "The Letter of Recommendation," 23x19, Mr. A. H. Schmidt.....	120
190—Laisement, H. A., "The Cardinal's Photograph," 25½x21½, Mr. C. H. Offermann.....	120
192—Dranian, S., "The Girl With the Green Eyes," 28½x21, Mr. J. B. Dickson.....	105
194—Burgess, J. B., "Spanish Letter Writer," 20x28, Mr. J. B. Dickson.....	210
195—Beyschlag, J. R., "The Lovers," 28x21½, Mr. Clifford Miller.....	135
196—Field, E. L., "Gleam," 20x30, Mr. Clifford Miller.....	100
199—Howland, A. C., "Autumn Landscape," 30½x24½, Col. H. A. Guinsberg.....	180
200—Insley, A., "The Closing Day," 20x32, Mr. J. F. Braun.....	210
201—Thaulow, F., "A Venetian Canal," 33x17½, Col. H. A. Guinsberg.....	255
203—Epp, R., "The Green Hat," 36½x22, Mr. J. B. Dickson.....	100
204—Blackman, W., "The Evening Hour," 36x28, Mr. Clifford Miller.....	200
205—Peele, J. T., "Children and Kid," 28½x37½, Miss R. H. Lorenz, agt.,	310

206—Leemputten, E. V., "Pleasant Pastures," 25½x39½, Mr. C. H. Offermann.....	140
208—Tyler, J. G., "Plowing the Ocean," 29½x42½, Mr. Timothy F. Crowley.....	110
Total Third Night.....	\$7,950
Total Second Night.....	62,605
Total First Night.....	12,615

Deducted for picture by W. M. Chase resold second night..... 255

Grand Total for Three Nights.....\$82,915

Appeal to the Treasury.

M. Knoedler & Co. on Thursday appealed to Secretary of the Treasury McAdoo to reverse the ruling of the customs officials in this city, compelling importers of paintings to present proof that they are not replicas, before admitting them free of duty. The firm claims that not one picture in 5,000 imported is a replica and that to tax that one the authorities endeavor to tax 4,999.

It also states that to get affidavits from the artists stating that the picture is original and the first one of the subject, in many cases would be almost impossible and in others cause prejudicial delay. The firm understands the authorities claim that a replica means an exact or more or less exact copy of a painting made by the artist, whereas it really means a copy made by the artist in the studio and not from nature. It also recommends that importers of standing be allowed to make affidavit that to the best of their knowledge and belief the painting imported is an original and not a replica.

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CLOSE OF BRANDUS SALE.

The second half of the paintings consigned to Mr. Edward Brandus were sold before a good sized audience, by Mr. James P. Silo, at his Fifth Avenue Art Galleries, on the evening of Mar. 13, the 63 works fetching \$53,615. This makes the total for the sale of 123 paintings, one in the catalogue not having reached the galleries, \$79,935.

The highest price of the last evening was the \$8,100 announced as paid by Mr. R. Kraemer, of Paris, for Drouais' "Portrait of Madame Sophie, Daughter of Louis XV." For Old Crome's "Landscape in Norfolk," an anonymous buyer was said to have given \$5,000. Sarah Bernhardt's "Her Pet Dog," the last picture sold, brought \$110 from Mr. C. R. Hopkins.

The following is a list of the paintings sold on the last night of the sale for \$300 and over with the sizes in inches, the first number being the height and the second the length, the names of the purchasers, where obtainable and the prices realized.

72—Boucher, F., "Blind Man's Buff," 17½x-20, E. P. O'Reilly, agt., \$ 360	104—Mignard, P., "Queen Marie Therese," 31x25, 950
76—Kneller, Sir G., "Sir Thomas Knyvett," 50x20, Mr. E. M. Collins, 750	105—Tournieres, R., "Madame de Chateauroux," 36x28, 530
77—Desportes, A. F., "Still Life," T. W. Wells, 375	106—Hoppner, J., "Portrait of Miss Emily Wynward," 31x25, 610
78—Bonheur, R., "Deer in Forest," Mr. S. Tracy, 800	107—Corot, J. B., "Ville d'Avray," 14½x18, Mr. Lawton Crandall, 3,100
80—Perret, A., "In the Fields of Barbizon," D. P. O'Reilly, agt., 1,400	108—Jacque, Charles, "Sheep in the Forest," Mrs. G. Fearon, 460
82—Lely, Sir P., "Countess of Shrewsbury," 50x20, Mr. R. Kraemer, 900	109—Dupré, J., "Landscape and Cattle," 19x25, Dr. Leo Spiegele, 600
84—Vos, C. de, "Portrait of Cornille Lant-shot," Dr. Paul Mersch, 1,400	110—Raoux, J., "Catherine de Soudeille," 48x-35, 675
85—Crome, J. (Old Crome), "Landscape in Norfolk," 36x44, 5,000	111—Romney, G., "Portrait of Melesina Chenevix," Mrs. Trench, 2,400
86—Beechey, Sir W., "Portrait of Lady Herbert," 30x24, 725	113—Lawrence, Sir T., "Lady Lyndhurst," Mr. Edson Bradley, of Washington, 3,200
87—Shee, Sir M., "Countess of Erroll," 50x-40, E. H. Rathbun, agt., 660	114—Daubigny, C. F., "Landscape," Mr. John J. Burchenall, 300
88—Huet, J. B., "Pastoral Scene," 44x29, Dr. Paul Mersch, 1,400	115—Troyon, C., "The Valley of La Touque, near Trouville," 24x33, 1,000
89—Rigaud, H., "Portrait of Prince de Conti," 32x25, Mr. R. Kraemer, 600	119—Shayer, W., "Gypsies," 30x50, Mr. Edson Bradley, 525
90—Loo, C. Van, "Princesse de Carignan," 36x28½, Mr. W. T. Drew, 1,000	120—Drouais, F., "Portrait of Marquise de Villeroi," 32x25, Mr. A. Larrells, 400
92—Guardi, F., "Venice," 24x33, Mr. G. Levisy, 560	
93—Cuypp, J. B., "Daughter of C. Troot, Dutch Painter," 37x27, Mr. R. Kraemer, 2,400	
94—Schreyer, A., "Arch Chief," 950	
96—Thaulow, F., "River Laita at Guimperlé, Brittany," Mr. Wallace Eddinger, 400	
97—Henner, J. J., "Ideal Head," Mr. G. H. Fearon, 360	
98—Gerard, Baron F., "Portrait of Madame Récamier," 50x40, 1,900	
99—Hoppner, J., "Lady Gordon," 50x38, Mr. F. F. Kennedy, 2,000	
100—Coello, A. T., "Marguerite de Parme," 50x38, Mrs. Wells, 2,400	
101—Memling, Hans, "Adoration of the Magi," 14½x11, Mr. John J. Burchenall, of Cincinnati, 375	
102—Canaletto, "Grand Canal of Venice," 52x-78, Mr. E. H. Rathbun, 2,000	
103—Drouais, F. H., "Portrait of Madame Sophia," 28x23, Mr. R. Kraemer, 8,100	

Total of Second Night.....\$53,615
Total of First Night.....26,320

Grand Total.....\$79,935

Second Seligmann Sale.

The second sale of the Seligmann collection of objets d'art at the Galerie Georges Petit, Mar. 16-17, realized \$248,479. The highest prices for faience were \$5,700 for a haut-relief of enameled earthenware, and \$2,020 for a XVI century Roman medallion. The high price for enamels was \$22,500 for a Limoges XVI century plate by J. Courtois. A Dutch XVI century tapestry, embroidered in gold, brought \$30,000, the highest tapestry figure.

Sales at Sotheby's.

The four Shakespeare Folios, of 1623, 1632, 1664 and 1685, were bought Mar. 17 by Quaritch for \$6,000, a remarkably high price. The last day of the sale of the late A. B. Stewart's library brought in \$9,333; total for two days, \$12,991.

The sale of the Sir Alfred East collection of Japanese prints and curios began Mar. 17 with a session of \$1,761.

The sale of the library of the late Charles Butler realized \$7,639 in two days' sessions, Feb. 25-26. A XIV century French Ms. of Aristotle went to Maggs Brothers for \$385, and a Latin XV century Ms., for \$305. A first edition of Boccaccio's "Decameron," was bought by Pickering & Chatto for \$215, and the "Boke of Common Prayer," 1552, fetched \$240.

End of La Place Sale.

A Louis XV drawing room suite brought the top price, \$540, at the seventh session of the La Place sale, Mar. 12, at the Fifth Avenue Auction Rooms; a three-piece Louis XV clock set, in bronze ormolu, brought the top price, \$260, at the eighth session, Mar. 13, which totaled \$4,353.

The sale ended Mar. 14, with a total of \$47,446.75 for the nine sessions.

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Thacher Sale.

The sale of Part III of the library of the late J. B. Thacher at the Anderson Galleries, Mar. 13, realized \$9,750. A letter of Edgar Allan Poe, dated N. Y., Dec. 15, 1846, brought the highest price of the day, going to G. D. Smith for \$700. The same bidder obtained for \$550 a 3-page quarto holograph letter of John Paul Jones, dated Portsmouth, N. H., July 7, 1782, and Mr. Smith gave \$660 for a long military letter by Major John André to Lord Auckland, who was one of the three Commissioners sent by Lord North in 1788 to treat with the Americans.

Marshall Americana Sale.

The first session of the sale of the Marshall Americana, including books, documents, MSS. and autographs, at the American Art Galleries Monday realized \$3,323. Bernet, agent, secured the Hancock document for \$280, and Smith bought the Fillmore MS. for \$300.

Dodd & Livingston paid the highest price, \$850, for Le Clercq's "Premier Etablissement de la Foy dans la Nouvelle France," at the second session, Mar. 17, which realized \$4,098.

The sale was concluded Wednesday with a grand total of \$9,720.50 for the five sessions. L. C. Harper paid \$72 for a copy of the scarce original edition of "Dernieres Decouvertes dans l'Amerique de M. de La Sale," by Chevalier H. De Tonti, Paris, 1697.

Aimone Sale.

At the opening session, Monday, of the sale of the Aimone collection of antique furniture and objects of art at the Anderson auction rooms, the highest figure, \$355, was paid by Mr. Schwab for a Louis XVI drawing room suite. The total for the day was \$6,337.

In the second day's sale, Mar. 17, which realized \$10,387, the best price was \$450, paid by Mrs. R. Rand, for a consol commode in the Adam style.

At the third session Mar. 18, which realized \$9,268, a drawing room set of five pieces, covered with Aubusson tapestry, brought the top price of \$900, paid by Mrs. B. Rand.

The March Burlington.

There is a very timely flavor about the "Burlington Magazine" for March, in that it contains an article by R. S. Hobson on the Sang and Yuan wares in the exhibition of the Japan Society, now on at Knoedler & Co's. This is illustrated by a page of reproductions of examples from Mr. S. T. Peters collection. The frontispiece of the number has also for subject a New York exhibit, for it is a reproduction of a "Portrait of a Young Man, perhaps the Marquis d'Acqueville," ascribed to Aimee Duvivier and now at the Ehrich Galleries. The biographical notes on the artist are by André Girodie. Sir Lionel Cust writes of "Henry, Prince of Wales," by Isaac Oliver, and Oswald Siren about "A Late Gothic Poet of Line."—Lorenzo Monaco.

AMONG THE DEALERS.

Mr. Victor G. Fischer, having closed his galleries at No. 467 Fifth Ave., which are to lease, owing to his retirement from general business sails for Germany, accompanied by Mrs. Fischer, on the "Imperator" today. It is reported that he will bring back with him next Autumn an important private picture collection, on which he has an option, to be dispersed privately next season.

Kouchakji Freres to Move.

The art firm of Kouchakji Freres will move from 7 East 41 St. to their new galleries at 719 Fifth Ave., April 1.

Canessa Galleries Move.

The Canessa Galleries will remove from 479 Fifth Avenue to their new and spacious quarters, 547 Fifth Ave., S. E. corner of 45 St., about April 1.

The house recently received from Italy some exceptionally fine Italian Renaissance, Majolicas, sculptures and furniture, which are now on exhibition.

Oshima Galleries.

The Oshima Galleries, 27 West 38 St., have opened handsome galleries at 14 West 40 St., with a notable exhibition of Japanese and Chinese paintings and sculpture of the Tang dynasty. Many fine antique Chinese rugs and specimens of jade, crystal, and other objects of early Oriental art are also shown.

WILSON RELICS TO MUSEUM.

The collection of relics and medals, including a lock of Lincoln's hair, with his life's blood on it, formed by the late General J. G. Wilson, is left, by his will, to the Metropolitan Museum.

RECORD DAY AT MUSEUM.

All previous records of attendance at the Metropolitan Museum were broken between 1 and 6 o'clock Sunday afternoon last, when 15,007 persons entered the museum during these five hours.

Attendance between the same hours on Saturday afternoon last was 7,118. A total of 106,011 persons have visited the museum since the Morgan art collection was placed on exhibition.

APPEAL FOR ART OF CHINA.

The Asiatic Institute of N. Y., in a monograph made public last Monday states that China is being plundered of its art for the benefit of American and European dealers and museums, and that its monuments are even being broken up by vandals.

The statement, which appeals to Western conscience to put a stop to the spoliation of China, places the responsibility for the situation on the development of the present system of collecting works of art. The appeal is made in behalf of China as a nation and her coming generations, as a result of protests received within the last six years.



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